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HAND BOOK OF

MANLY SPORTS

BY

GEO. H. BENEDICT,

Champion Club-Swinger and Boxer.

ILLUSTRATED WITH

250 ENGRAVINGS.

[redacted]

NG, + WRESTLING, + HENCING.

CLUB-SWINGING,

Dumb-Bell and Gymnastic Exercises, Clubbing, Etc.

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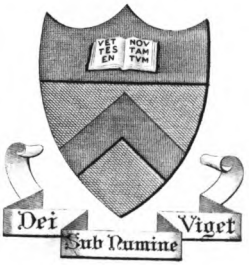

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INTRODUCTION.

In presenting this little volume to the public, the object of the author is, to convey a practical knowledge of those exercises which are most beneficial and popular; selecting only such as require inexpensive apparatus and which can be used in an ordinary room or yard.

It will be found also, that they are such as combine, to a considerable extent, exhilaration of the mind, with invigoration of the body.

Being well aware of the difficulty of teaching anything of the kind on paper, the author has aimed to give a comprehensive and reliable manual of the advanced science of these exercises, with a simplicity of language, and common sense system of practice which will be readily understood; relying more on the number, style and character of the engravings than verbosity, self-adulation or the recital of victorious encounters.

A great desire exists among those interested in physical culture, to acquire a correct knowledge of these beneficial exercises, and we hope that this record of personal experience, may add something to the general information on the subject. It may perhaps be the means of saving beginners, from the difficulties which beset our own course when entering upon the practice.

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EXERCISE.

We do not fear contradiction, in asserting that manly sports, mirth, pastimes, and active exercise, are the physical laws of nature; and that without due regard to them, man cannot attain the perfection of his nature. The union of health, strength and beauty in the human form is considered the greatest of all blessings, and these can only be obtained by a judicious exercise of all the powers of the mind and body, acting in harmony. In fact, exercise within proper limits improves and develops the muscular system, regulates the functions of the organism and refines the senses; giving increased strength, improved digestion, steady nerves, and cheerfulness. It will give grace to the carriage and increase the powers of endurance. Exercise is as necessary to good health, as food or air, and we believe that without the stimulus of exhilarating exercise, perfect bodily health is as impossible as moral or mental vigor.

HEALTH.

Persons in health are apt to think of illness as something disagreeable, but about which they need not trouble themselves, until it troubles them. Having full confidence in the doctor and his prescription, future disease has no terrors. Health can be preserved by exercise alone. Drugs are not wholly useless, but excepting in cases of contagious diseases, it is better to direct our efforts against the cause, rather than the effect. In a work of this kind it is only possible to but briefly notice certain essentials to the care of health.

DIET. Late hours and late meals should be avoided. Simple food, without spices or stimulants, should be regularly taken, and in moderate quantities.

PURE AIR. Health requires that we breath the same air once only. Thorough ventilation of the house and place of business, and especially the sleeping rooms, should be attended to.

CLOTHING. An equal temperature of the body should be maintained by exercise, or clothing which should be adapted to the season of the year and include proper under-clothing. The feet should always be protected by warm stockings and shoes.

THE BATH. The body should be kept perfectly clean. A soap and water bath should be taken at least once a week. This is a valuable adjunct to health, as it prevents the accumulation of impurities discharged through the pores of the skin.

The elementary principles of health are, pure air, perfect cleanliness, well-cooked food, and plenty of sun-light.

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BOXING.

There is no exercise that will so surely cultivate activity, endurance and strength, as boxing. Besides being an excellent school for the nerves and temper, it also develops the body, gives symmetry to the parts, and grace to the movements.

Boxing has been called brutal; those who hold that view look only at the worst aspect of the means; being an expert boxer does not tempt one to bully or fight, any more than being an expert penman would tempt a person to commit forgery. Our experience has been, that the best boxers are generally men of great forbearance under provocation, and we are satisfied that the knowledge of boxing, renders men not quarrelsome, but forbearing; for they feel that it is "glorious to possess a giant's strength, but cowardly to use it like a giant." It is in many respects the best of all exercises; every muscle in the body is used; head, arms, legs and feet are all called into play; your tools are always with you; and we may say that this is the only exercise requiring rapidity and strength combined.

In entering upon the practice of the "Art of Self Defense" the pupil will be benefited by reading carefully the following suggestions.

Secure the services of an active, even-tempered, companionable opponent, as near your own height and weight as possible, and provide a set of good boxing gloves. In regard to the latter, the white gloves used by professionals are best, as they are not apt to scratch the face or blacken the eyes, which the cheap buck-skin almost invariably do in heavy sparring.

When sparring always keep the arms in the proper position; never drop your hands until out of distance.

THE ARM. The movements of the arms should be light and free when not hitting, even then the muscles should not be compressed unless the blow reaches its mark. Cultivate quickness; endeavor to make the hand reach the object aimed at in the straightest possible line and without any intermission of time between the thought and the blow. Use the weight of the body as much as possible, in preference to the strength of the arms. Always get your blow to its mark even if you receive a counter in return; it will teach you to hit quicker and guard better next time. Never flip or slap. Always hit with the back of the gloves, keeping the hand half closed.

Do not hit below the belt; it is foul.

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THE FEET. Without proper use of the feet no person can become an expert boxer; for when two persons of equal science are sparring, it becomes more a matter of generalship, than science. Their feet and legs are used more than their hands, they feint, rush in, strike and get away, each one endeavoring to out maneuver his opponent.

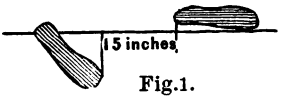

Fig.1.

The position of the feet should be as shown in Fig. 1. The left foot should be flat on the ground and pointed in a direct line with your adversary; the right heel must be in a line with and behind the left heel; the toe of the right foot should be turned slightly out. The distance between the feet should be from 12 to 15 inches according to the height.

Both knees should be slightly bent, and the right heel raised so that the weight of the body will rest on the ball of the foot.

To advance, move the left foot forward about ten inches, follow with the right at the same distance.

To retreat, step back the same distance with the right foot and follow with the left. The space between the feet should at all times be as nearly as possible as shown in the engraving.

To avoid a rush, move the left foot about twelve inches to the right and follow with the right, or move the right foot the same distance to the left, and follow with the left, keeping the feet about fifteen inches apart, and facing your adversary. By this arrangement of steps, the right foot is always behind the left leaving you in position, either for attack or defense.

In sparring, move cautiously around your adversary. Keep the left hand and foot in advance, and after delivering a blow, work to the right, to get out of reach of his right hand.

THE HEAD. In sparring, the position of the head is very important; it should be held in such a manner, that it may be rapidly thrown to either side to avoid a blow.

The chin should be inclined slightly, the face turned to the right. so that both eyes will not be on a line with your opponent's left hand

Keep the eyes open, and the mouth and teeth firmly closed. Never bite the lips or put the tongue between the teeth.

Look your antagonist directly in the eye, and endeavor to avoid showing by the expression of the eye and face, when you intend to hit.

A most essential feature in sparring, is a well governed "head-work," otherwise known as ducking. It is an excellent method of avoiding a blow, though it is generally used for the purpose of countering. They are, the duck to the left to counter with the left hand,

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and the duck to the right to counter with the right hand. In both cases the duck is the same, whether countering for the face or body. There are also the ducks to the left or right when leading off with the left hand. Never duck without hitting; it is dangerous. Always duck away from your opponent, do not raise your head until out of distance.

THE BODY. Little can be said in regard to the position of the body, that has not been already noticed in connection with its other members. It is necessary however to make as much as possible of the weight of the body in hitting. The blow that is simply delivered by the muscular action has much less force than when backed by the full weight of the body. In sparring the body should move slightly with the arms. Throw the right shoulder well back and slightly sink it, leaving the left one a trifle the higher. The whole body should be turned a quarter from your adversary, in order that the stomach and ribs may be less exposed.

Avoid if possible, close work with an opponent of superior weight.

When opposed to an opponent taller than yourself, fight at his body, using the ducks as herein shown.

GETTING IN TIME. When your adversary approaches too near, draw back your right hand and advance the left about half way. When he retires, withdraw the left and resume position with the right. When sparring this movement will enable you to get your opponent's time, and allow you to lead or counter, without the intention being readily discovered. This movement must be slight and done in an easy manner; over-done it is useless and awkward.

GETTING IN DISTANCE. When your adversary moves toward you, if he is not well covered, step in suddenly and hit him, retreating as soon as the blow is delivered. Endeavor at all times to lead off as your opponent moves forward, as otherwise it will be easy for him to guard the quickest blow.

FEINTING. This is done by pretending to strike at one place and hitting at another; and in other cases to draw any particular blow for which you are prepared to counter. Feint by drawing the right hand back and advancing the left foot, or making a quick movement as if to strike with the left hand at the head, and hitting with the right; or, feint with the left hand for the face and duck and hit for the body with either hand. A feint may also be executed by a glance of the eye, at the waist or feet and hit at the face. or by a sudden start forward as if to strike, stopping and following with a genuine blow.

The blows used by modern boxers are as follows:

The left-hand blow at the face. The left-hand blow at the body.

The right-hand blow at the face. The right-hand blow at the body.

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These can be varied with either hand by: The chopping or downward blow, the swinging or roundabout blow, the upper cut or lifting blow. These last are generally considered as unscientific and are, with the exception of the upper cut, rarely used by experts.

Particular attention should be given to the correct manner of closing and holding the hand, which in all cases should be, as shown in FIG, 1.

SHAKING HANDS.

It is customary before and after a bout, to shake hands as a token of friendship, it is a good custom and should always be done.

After the ceremony, step back and assume the position on guard before again getting within distance of your opponent, see FIG. 2.

POSITION ON GUARD.

Stand in the position shown in FIG. 3 and 4, the feet from twelve to fifteen inches apart, according to height, the right heel on a line with the left, the toes turned slightly out.

The right arm should be across the bottom of the ribs, the finger knuckles touching the left breast. The left hand should extend on a line with your elbow and your opponent's face and when not in motion should rest easily against the side.

THE LEFT-HAND LEAD OFF AT THE FACE.

The left-hand blow at the face is the most common one used in sparring and attention should be given to attaining proficiency in it.

In leading, make a short step in with the left foot, straighten the arm and strike directly at the centre of your opponent's face, bending forward slightly from the waist. Throw the shoulders forward and if the blow reaches its mark back it up with the whole weight of the body.

Do not chop or swing the arm.

In the engraving, see FIG. 5 the dotted figure illustrates the attitude on guard, the other figure shows the position the instant the blow is delivered, the two together show the change from one position to the other, the distance necessary to step in and illustrates the great reach which can be obtained by throwing the shoulders forward; also the position of the right hand to guard a counter if it should be given. The movement of both hands and feet should be together and instantaneous.

RIGHT HAND GUARD FOR THE FACE FIG. 6.

When you see the blow coming throw the forearm up and outward, turning the palm of the hand out, so that the force of the blow will be received on the fleshy part of the arm, lean a trifle backwards. Keep the elbow down, and extend the arm only far enough to turn the blow from the face.

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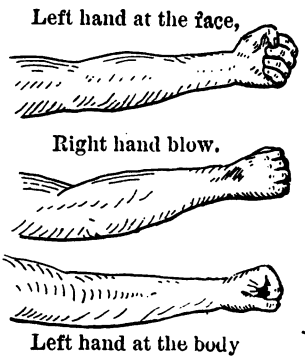

FIG. 1.
HOW TO HOLD THE HAND.

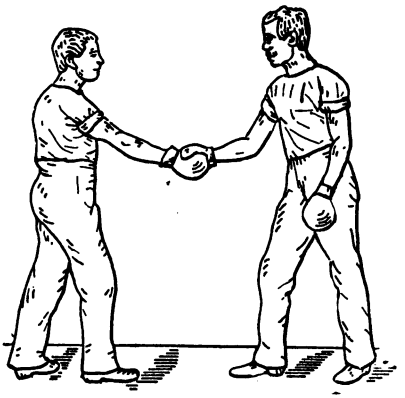

FIG. 2.
SHAKING HANDS.

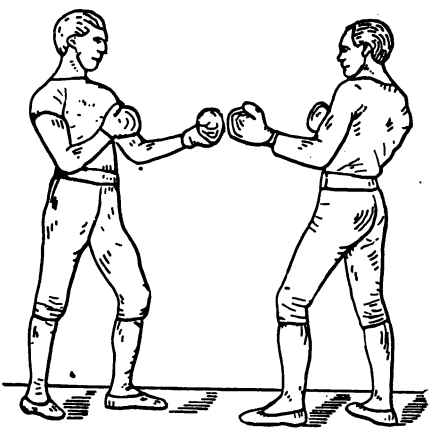

FIG. 3.
POSITION ON GUARD.

FIG. 4.
ATTITUDE ON-GUARD.

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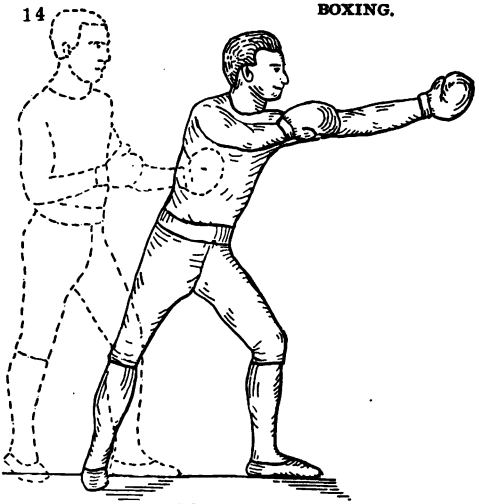

FIG. 5.
LEFT-HAND LEAD-OFF AT THE FACE, AND CHANGE IN POSITION.

FIG. 6.
RIGHT-HARD GUARD FOR THE FACE.

FIG. 7.
RIGHT-HAND GUARD AND DUCK.

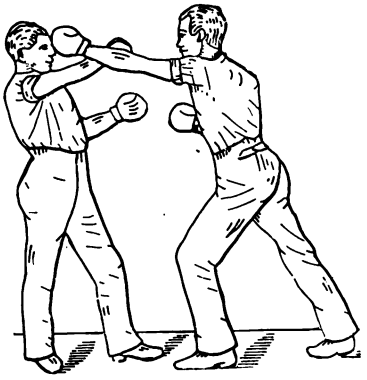

FIG. 8.
LEFT-HAND LEAD-OFF FOR THE FACE AND RIGHT-HAND GUARD FOR IT.

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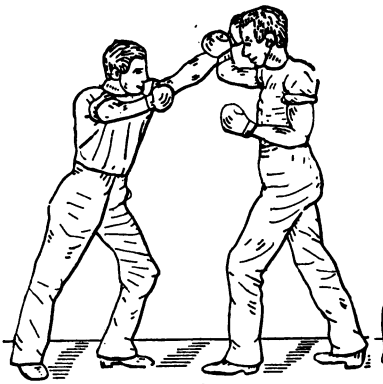

FIG. 9.
LEFT-HAND LEAD-OFF WITH GUARD FOR A COUNTER.

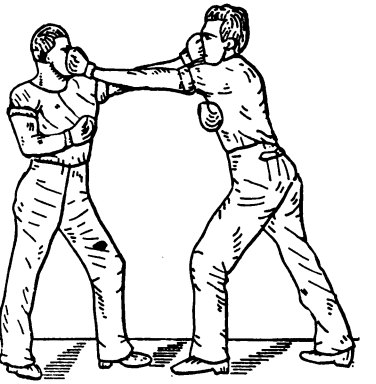

FIG. 10.
BOTH LEAD-OFF WITHOUT GUARDING.

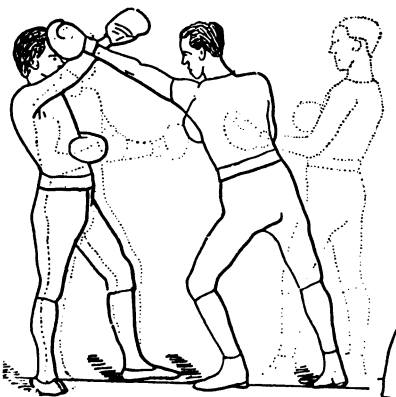

FIG. 11.
CHANGE IN POSITION FOR THE LEFT-HAND LEAD-OFF AND RIGHT-HAND GUARD.

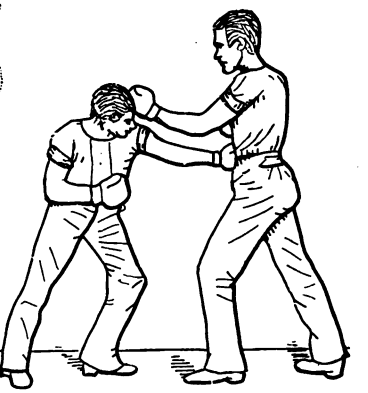

FIG. 12.
LEFT-HAND LEAD-OFF FOR THE BODY.

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DUCK AND GUARD FOR THE FACE.

Raise the right arm to a level with the centre of the face, bend the head forward and to the left, thus enabling you to see your opponent under your arm. The forearm should cross the face and be thrown forward to turn the blow.

FIG. 8 Left-hand lead-off at the face without guarding.

FIG. 9 Left-hand lead-off at the face with guard.

FIG 10. Both lead-off with the left hand at the face without guarding

FIG. 11 The change of position from on guard, to lead-off at the face with the left-hand and the right-hand guard for the face.

THE LEFT-HAND LEAD OFF FOR THE BODY FIG. 12.

This blow should be aimed at the pit of the stomach. It can best be done by feinting with the right hand to induce your opponent to throw up his left hand, thus exposing the stomach. Duck to the right when leading off and step in twice the distance of an ordinary step. Be careful to spring back before raising the head.

RIGHT-HAND GUARD FOR THE BODY FIG. 13 and 14.

Turn the palm of the hand down and beat the blow off with the forearm.

This blow can also be stopped by hitting your opponent in the face before he can get his head down; though to do so it will be necessary to foresee his intentions. Keep the right-hand across the stomach when attempting this manoeuver.

RIGHT-HAND STOP FOR THE LEFT-HAND BODY BLOW.

FIG. 15.

Place the left arm directly over the pit of the stomach making a V of the arm, with the hand inclined towards the chin. The muscles must be well set and the arm pressed firmly against the body. Move the right foot back to enable you to resist the force of the blow.

This blow can also be guarded with the right arm in the same manner; when the arm is not extended.

LEFT-HAND COUNTER FIG. 16.

Guard the blow of your opponent with your right arm as directed for the left hand lead off. Lean forward and slightly to the left to counter. The movement of both arms must be simultaneous.

LEFT-HAND COUNTER AND GUARD Fig. 17.

Guard the counter the same as your opponent does your lead-off.

The dotted and outline figures Fig. 18 show the necessary change in position, to guard and counter.

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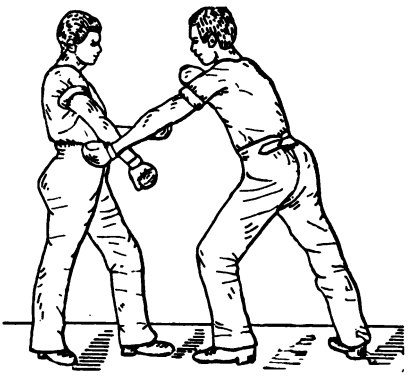

FIG. 14.
RIGHT-HAND GUARD FOR THE BODY.

FIG. 13.
RIGHT-HAND GUARD FOR THE BODY.

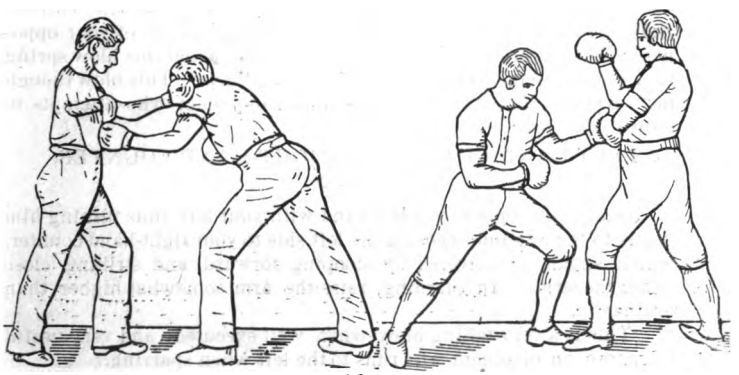

FIG. 15.
RIGHT AND LEFT-HAND GUARDS FOR THE LEFT-HAND LEAD-OFF FOR THE BODY.

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GUARD AND LEFT-HAND COUNTER FOR THE BODY.

FIG. 19.

The counter for the body is executed in the same manner as the one for the face, except that in hitting it is necessary to stoop and step forward.

DUCK AND LEFT-HAND COUNTER FOR THE FACE. FIG. 20.

As your opponent leads off at your face, throw the head to the right and forward, allowing the blow to pass over the left shoulder; step in striking for the face.

To guard the left-hand blow at the face when your opponent ducks to the left, use the right-hand guard as directed for all blows of the left hand, or as shown in the engraving Fig. 21 duck to the right as your opponent has done.

The figures, Fig. 22 here shown illustrate the change in positions.

DUCK AND LEFT-HAND COUNTER FOR THE BODY.

FIG. 23.

The counter for the body is struck the same as for the head, except that the blow is aimed at the pit of the stomach.

To guard it use the right-hand guard for the body; or, avoid it by springing back.

FIG. 24 shows the change in position.

RIGHT-HAND COUNTER INSIDE THE ARM. FIG. 25.

Guard your adversary's lead-off with your right arm; then without returning your arm to its first position, step in and hit with the right hand at the face, the blow passing along the inside of your opponent's arm; making a hit difficult to guard. To avoid this blow spring back out of distance, or guard it with the right arm. This blow though not severe is useful when opposed to an opponent who attempts to crowd you back.

LEFT-HAND GUARD AND RIGHT-HAND COUNTER.

FIG. 26.

Guard your opponent's left hand with your left, thus turning him partly to the left and exposing his left side to your right-hand counter, which should be delivered by stooping forward and striking close under the arm. In guarding, raise the arm somewhat higher than ordinarily.

This is a very telling blow when well executed, and very useful to oppose an opponent who runs to the left when sparring.

To guard or avoid the blow, press against your opponent's guard and spring back.

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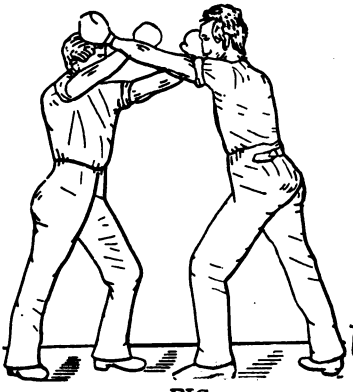

FIG. 17.
LEFT-HAND LEAD-OFF, RIGHT-HAND GUARD, LEFT-HAND COUNTER AND GUARD FOR IT.

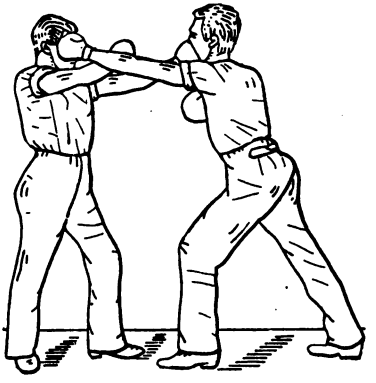

FIG. 16.
LEFT-HAND COUNTER TO A LEFT-HAND LEAD-OFF AT THE FACE.

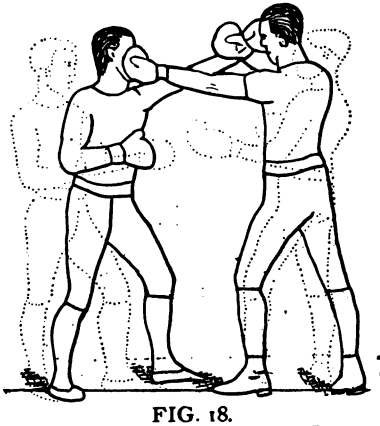

FIG. 18.
CHANGE IN POSITION FOR A LEFT-HAND COUNTER AT THE FACE.

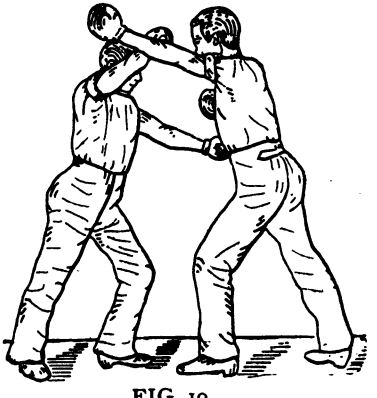

FIG. 19.
LEFT-HAND COUNTER AT THE BODY.

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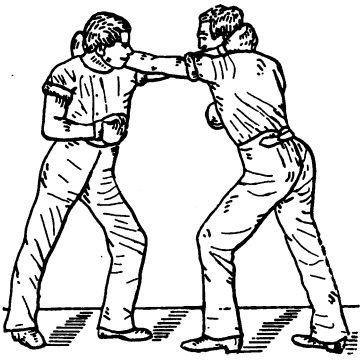

FIG. 21.
BOTH LEAD-OFF WITH THE LEFT HAND AT THE FACE AND DUCK.

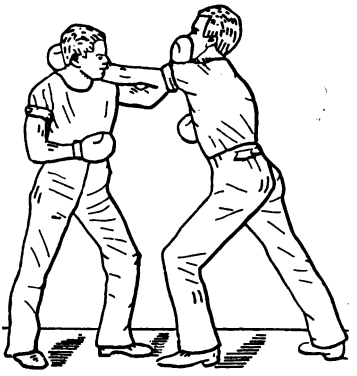

FIG. 20.
DUCK AND LEFT-HAND COUNTER AT THE FACE.

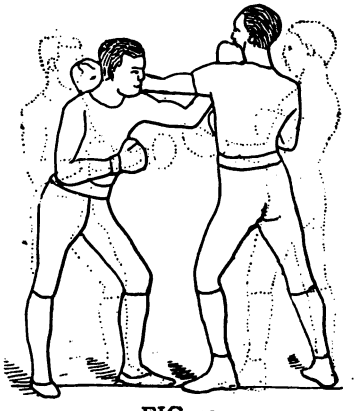

FIG. 22.
CHANGE IN POSITION TO DUCK AND COUNTER FOR THE FACE.

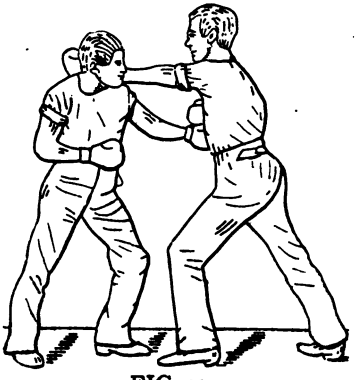

FIG. 23.
DUCK AND LEFT-HAND COUNTER FOR THE BODY.

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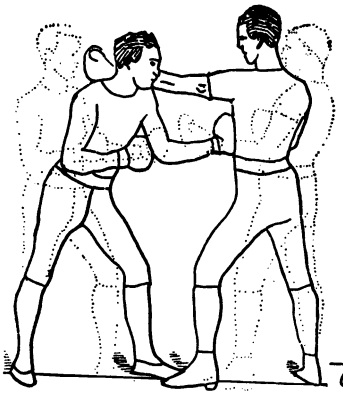

FIG. 24.
CHANGE IN POSITION TO DUCK AND COUNTER WITH THE LEFT HAND AT THE BODY.

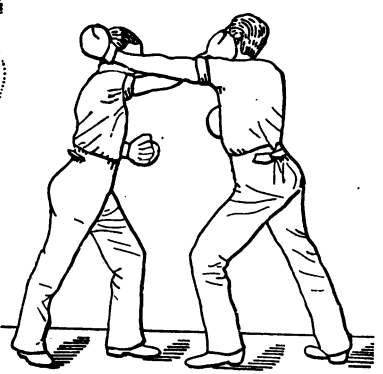

FIG. 25.
RIGHT-HAND INSIDE-COUNTER FOR THE FACE

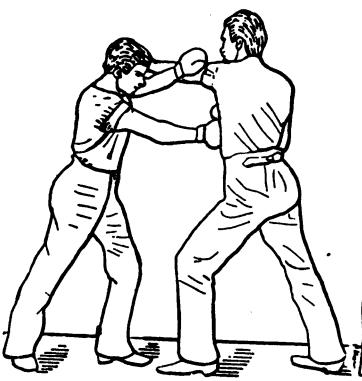

FIG. 26.
LEFT-HAND GUARD AND RIGHT-HAND COUNTER TO A LEFT-HAND LEAD-OFF AT THE FACE.

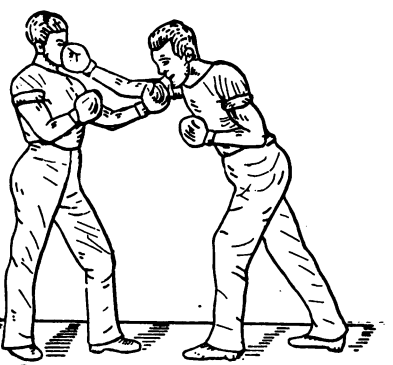

FIG. 27.
RIGHT-HAND LEAD-OFF AT THE FACE.

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RIGHT-HAND LEAD OFF FOR THE FACE Fig. 27.

This lead off-can only be successfully used when your opponent holds his left hand too low when on guard. Step in with the left foot, duck to the left, striking for the face with the right hand and throwing the right side and shoulder forward.

To avoid a right-hand lead-off, duck to the left the same as your opponent does when leading off.

LEFT-HAND GUARD FOR THE FACE. Fig. 29 and 30.

Raise the arm, turn the palm to the front and move the right foot back.

RIGHT-HAND COUNTER FOR THE FACE. Fig. 31.

Guard the lead-off of your opponent with your left hand, and counter with the right hand at the face. Strike straight and throw the shoulder forward.

DUCK AND RIGHT-HAND COUNTER. Fig. 32.

Duck to the left and counter with the right hand at the face.

Fig 33. Change in position for a right-hand lead-off and left-hand guard for the face.

Fig. 34. Guard for a double lead-off with the left hand at face and body. Spring back at the same time.

RIGHT-HAND LEAD-OFF AT THE BODY. Fig. 35 and 36.

Duck to the left, stoop forward and aim the blow at the heart. This blow is seldom used except as a counter, hereafter explained.

LEFT-HAND GUARD FOR THE BODY. Fig. 37 and 38.

Turn the palm of the hand out and throw the blow off to the left. keeping the arm close to the body and at the same time springing back.

GUARD FOR RIGHT-HAND BODY BLOW Fig. 39 and 40.

Hold the left arm firmly again the side, spring back.

Fig. 41. Change in position in leading off with the right-hand at the body.

RIGHT-HAND COUNTER FOR THE FACE Fig. 42.

Guard the lead-off at the body with your left hand and counter for the face with the right, as before described.

RIGHT-HAND CROSS-COUNTER Fig 43.

As your opponent leads off at your face with his left hand, bend the body forward from the waist, duck slightly to the left, swing the right side forward and strike over your opponent's arm hitting him on

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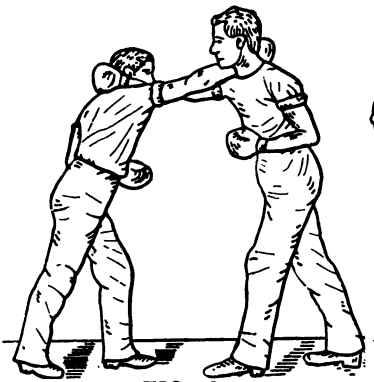

FIG. 28.
BOTH LEAD-OFF WITH THE RIGHT HAND AT THE FACE, AND DUCK.

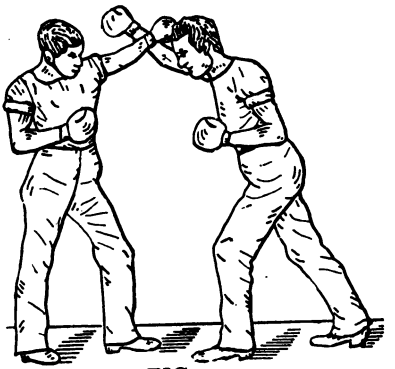

FIG. 30.
LEFT-HAND GUARD FOR A RIGHT HAND LEAD-OFF AT THE FACE.

FIG. 29.
LEFT-HAND GUARD FOR A RIGHT-HAND LEAD-OFF AT THE FACE.

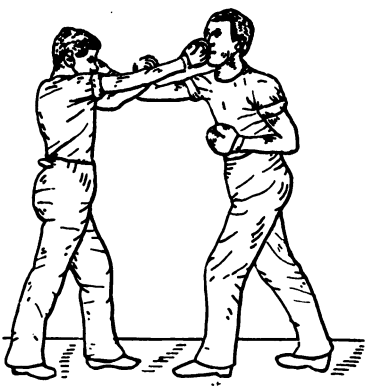

FIG. 31.
LEFT-HAND GUARD AND RIGHT-HAND COUNTER TO A RIGHT-HAND LEAD-OFF AT THE FACE.

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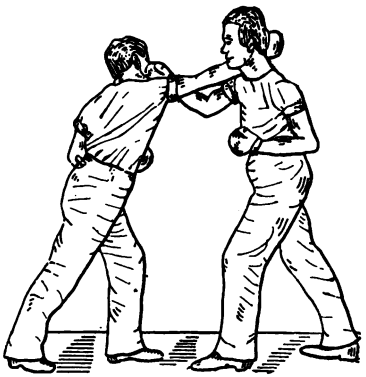

FIG. 32.
DUCK AND RIGHT-HAND COUNTER TO A RIGHT-HAND LEAD-OFF AT THE FACE.

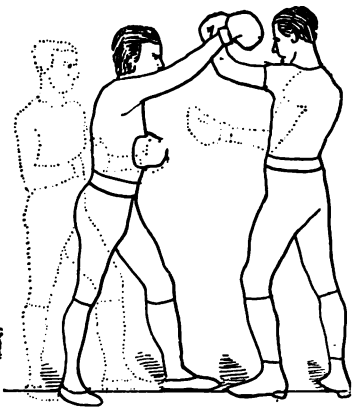

FIG. 33.
CHANGE IN POSITION FOR A RIGHT-HAND LEAD-OFF AT THE FACE, AND THE LEFT-HAND GUARD FOR IT.

FIG. 34.
GUARD FOR A DOUBLE LEAD-OFF OF LEFT HAND AT THE FACE AND THE RIGHT HAND AT THE BODY.

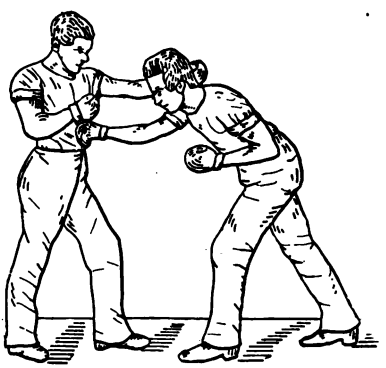

FIG. 35.
RIGHT-HAND LEAD-OFF AT THE BODY.

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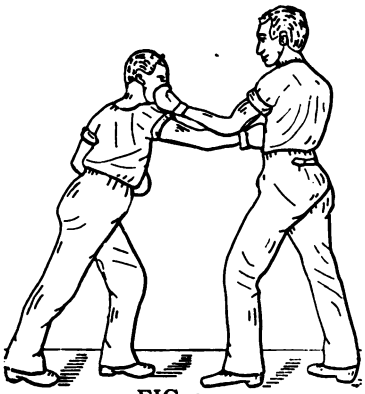

FIG. 39.
LEFT-HAND GUARD FOR A RIGHT-HAND LEAD-OFF AT THE BODY.

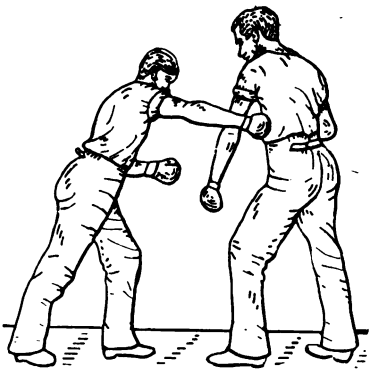

FIG. 36.
RIGHT-HAND LEAD-OFF AT THE BODY.

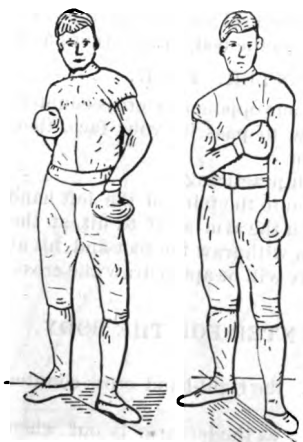

FIG. 37, 38.
LEFT-HAND GUARD FOR A RIGHT-HAND LEAD-OFF AT THE BODY.

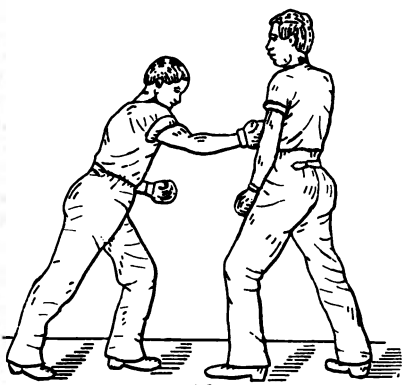

FIG. 40.
LEFT-HAND GUARD FOR A RIGHT-HAND LEAD-OFF AT THE BODY.

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the side of the head.

The movement of the right arm should not be too quick, as it enables your opponent to anticipate your intention.

In hitting, bend the arm slightly and turn both feet to the left; this is the most effectual blow in sparring, and should be followed with a blow from the left at the face.

FIG. 44. The change in position necessary to cross-counter with the right hand.

DUCK FOR A CROSS-COUNTER. FIG. 45.

If by your opponent's movements you can tell that he intends to cross your lead, step in, strike out and duck the head forward so that the ear will touch the inside of the arm; the blow will then pass over the head.

TO GUARD A CROSS-COUNTER.

Partially withdraw the left hand and turn the elbow up, if done in time this will effectually guard it, and leave a splendid opening for a right-hand counter.

TO STOP A CROSS-COUNTER. Fig. 46.

Change the direction of the lead-off and hit your opponent on the chest near the shoulder or on the side of the head; or anticipating your adversary's intention, duck, and hit him in the body with either hand.

LEFT-HAND CROSS-COUNTER. Fig. 47.

Feint with the left hand to draw your opponent's cross-counter, throw the head back allowing the blow to pass by your face, then spring in hitting at his face over the arm.

This is very useful and is well worth practicing.

Practicular attention should be given to the feint of the left hand necessary to this manoeuver. Straighten the arm as if to hit, at the same time advancing the left foot, then withdraw the foot and hit at the face; this when repeated occasionally will be apt to draw the cross-counter of your opponent.

DUCK AND RIGHT-HAND COUNTER FOR THE BODY. FIG. 48.

This blow is delivered the same as the right-hand cross-counter and should be struck at the ribs.

It is very difficult to guard this blow as the left arm is out when the counter is delivered; it can only be done by dropping the arm and beating the blow down, at the same time springing back, thus reducing the force of the blow, if struck.

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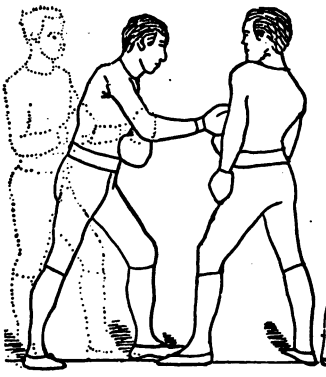

FIG. 41.
CHANGE IN POSITION FOR A RIGHT-HAND LEAD-OFF AT THE BODY AND THE GUARD FOR IT.

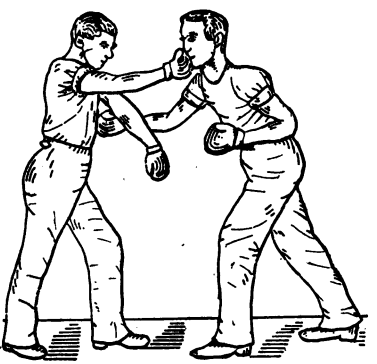

FIG. 42.
LEFT-HAND GUARD AND RIGHT-HAND COUNTER TO A RIGHT-HAND LEAD-OFF AT THE BODY.

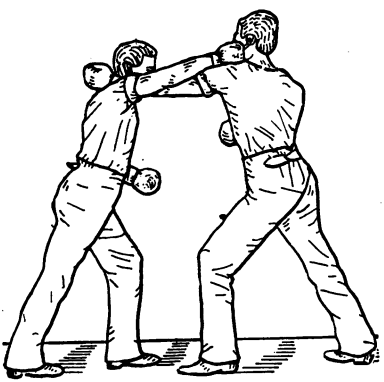

FIG. 43.
RIGHT-HAND CROSS-COUNTER.

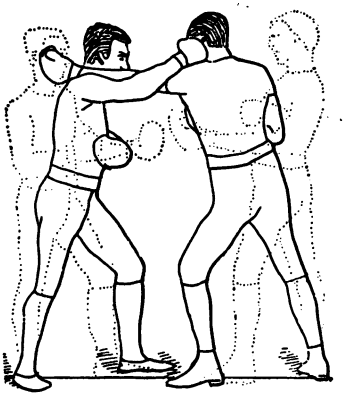

FIG. 44.
CHANGE IN POSITION FOR A RIGHT-HAND CROSS-COUNTER.

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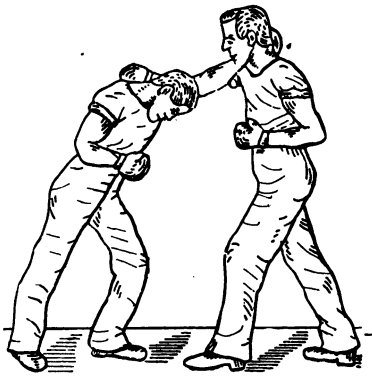

FIG. 45
DUCK FOR A RIGHT-HAND CROSS-COUNTER.

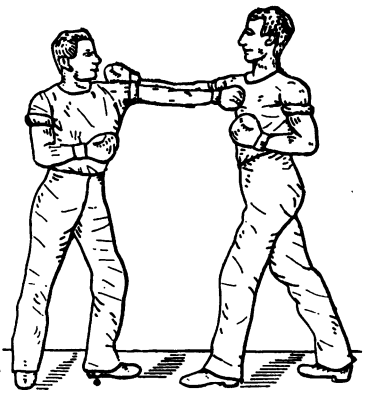

FIG. 46
STOP FOR A RIGHT-HAND CROSS-COUNTER.

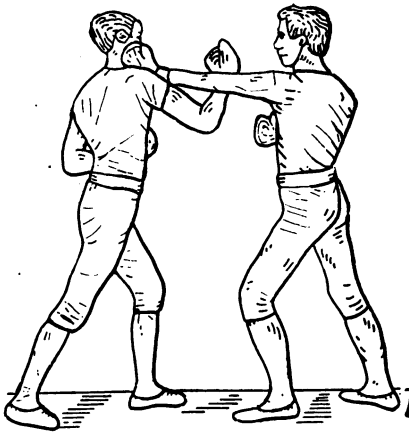

FIG. 47.
LEFT-HAND CROSS-COUNTER.

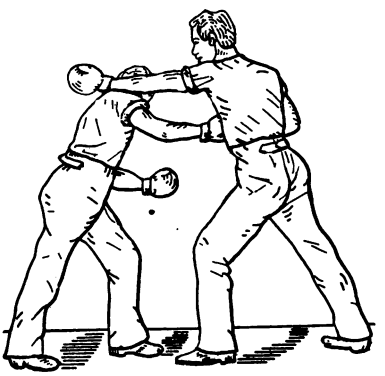

FIG. 48.
DUCK AND RIGHT-HAND COUNTER FOR THE BODY.

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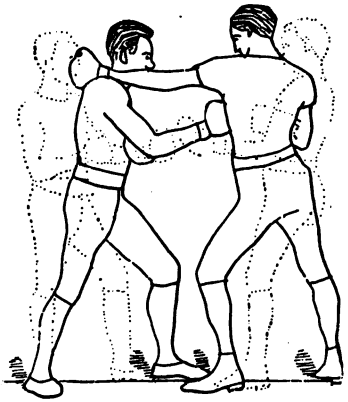

FIG. 49.
CHANGE IN POSITION FOR A RIGHT-HAND-COUNTER FOR THE BODY

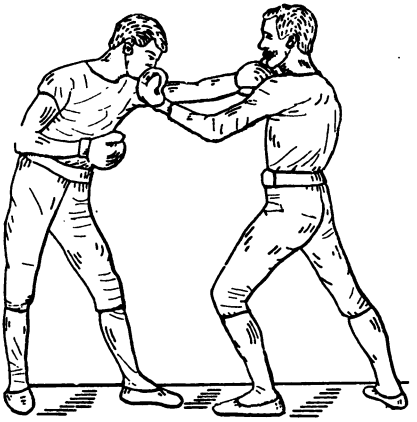

FIG. 50.
LEFT-HAND UPPER-CUT.

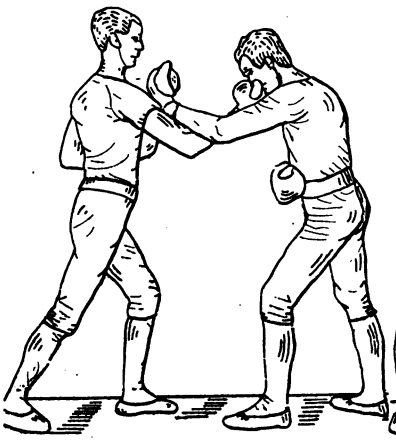

FIG. 52.
STOP FOR A LEFT-HAND UPPER-CUT.

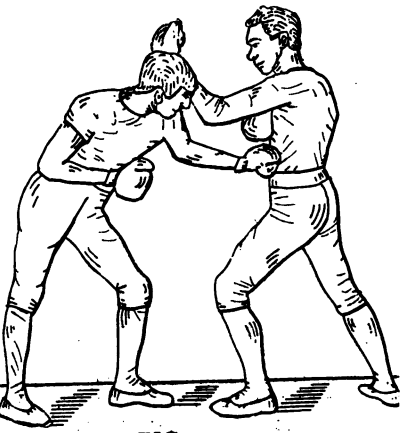

FIG. 51.
DUCK AND COUNTER FOR A LEFT-HAND UPPER-CUT.

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Fig. 49. Change in position for a right-hand counter for the body.

LEF-THAND UPPER-CUT. Fig. 50.

When your opponent leads off with his left hand and ducks his head forward, strike upwards with the left hand at his face. This blow is really a counter and the force of the blow comes from the body.

DUCK AND COUNTER FOR A LEFT-HAND UPPER CUT. Fig. 51.

Duck to the right and strike for the body with the left hand. Feint a lead-off with the head down, to draw the upper cut.

RIGHT-HAND UPPER CUT. Fig. 52

This blow is similar to the left-hand upper-cut and delivered for the same reason. Duck the head slightly to the left when hitting.

Fig. 47 To stop a left-hand upper-cut throw the head back and strike at your adversary's face with the left hand.

DUCK AND COUNTER FOR AN UPPER-CUT. Fig. 54.

Duck to the left and strike for the body with the right hand.

GETTING THE HEAD IN CHANCERY. Fig. 55.

When sparring always endeavor when at close quarters to get your opponent in this position. It is done by grasping your opponent around the neck after having led off and passed over his shoulder; hold him firmly with the left arm and punish him with the right.

Fig. 56. To get the head out of this position, press your left forearm against your opponent's chin throwing him backward, at the same time ducking the head and springing back.

Fig. 57 and 58. Another chancery hold and the break for it.

Fig. 59 and 60. When your opponent leads at your face and ducks to the left, catch him around the neck with your left arm, draw his head down and use your right hand on his left ribs. To get away from this hold, draw back the left hand and press your opponent back by pushing his head with the left and the body with the right hand,

RALLYING OR IN-FIGHTING, Fig. 61.

Consists in getting your arms inside your opponent's and delivering several blows in rapid succession.

Having the feet close together lean forward, lower the head, keep your eyes on your opponent, use both hands and swing the shoulders forward with each blow.

In in-fighting the arm should not be drawn back, the force of the blow being given by the movement of the shoulders.

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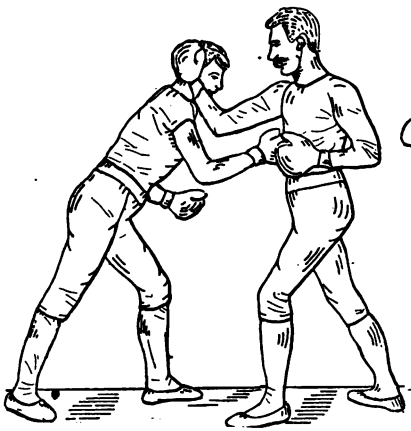

FIG. 54.
STOP FOR RIGHT-HAND UPPER-CUT.

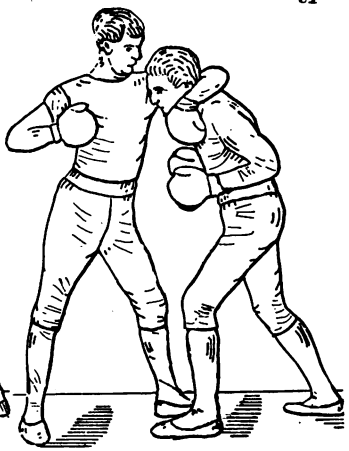

FIG. 55.
GETTING THE HEAD IN CHANCERY.

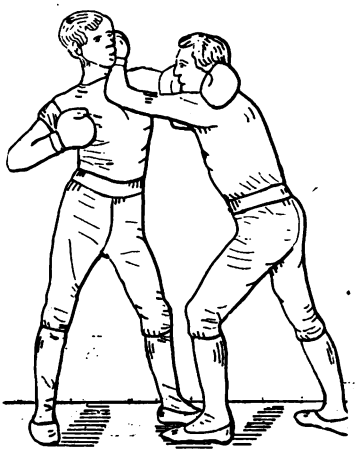

FIG. 56.
GETTING THE HEAD OUT OF CHANCERY.

FIG. 57.
ANOTHER CHANCERY HOLD.

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FIG. 58.
BREAK FOR THE SECOND CHANCERY HOLD.

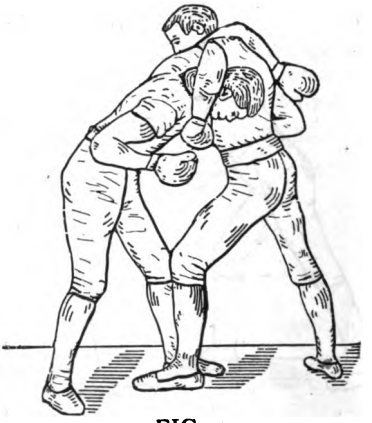

FIG. 59.
CHANCERY HOLD NO. THREE.

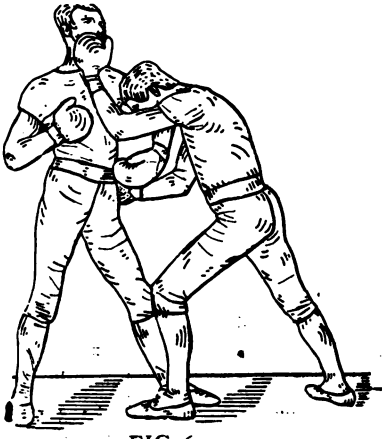

FIG. 60.
BREAK FOR CHANCERY HOLD NO. THREE.

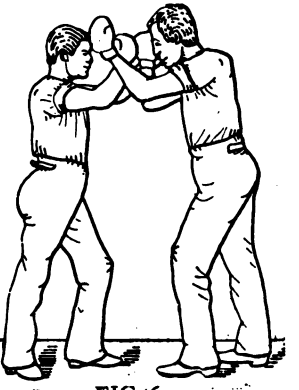

FIG. 61.
INN-FIGHTING.

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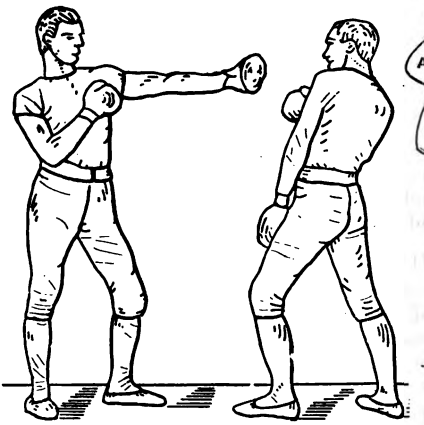

FIG. 62.
BREAKING GROUND OR RETREATING.

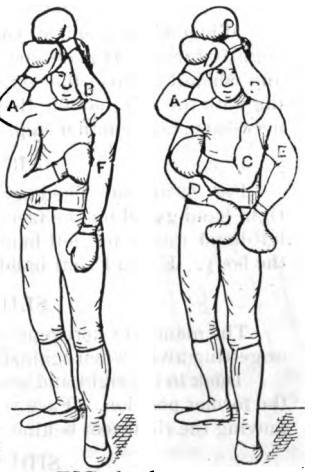

FIG. 63, 64.
ARM DEFENCE FOR ALL BLOWS.

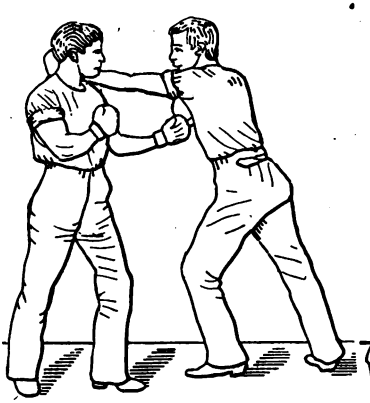

FIG. 65.
SLIPPING OR TAKING GROUND TO THE SIDE.

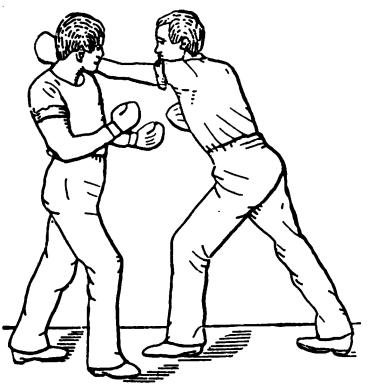

FIG. 66.
SIDE-STEP TO THE RIGHT.

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RETREATING. Fig. 62.

When leading off at your opponent, your right foot should be slightly raised. If necessary to retreat, step back with the right foot and when it receives the weight of the body spring backwards, alighting with the left foot on the spot formerly occupied by the right; if necessary, take another step in the same manner.

ARM DEFENCE.

Fig. 63 and 64 The guards and stops for all blows are: A. A. right-hand guard for the face. B. B. left-hand guard for the face. C left-hand guard for left-hand body blow. D. right-hand guard for the body. E. and F. left-hand guard for the body.

SLIPPING. Fig. 65.

The maneuver here represented is very useful in avoiding a rush, or getting away when against a stationary object.

Duck to the right and step out with the left foot at right angles to the former position. Face your opponent by turning to the left and moving the right foot behind you.

SIDE-STEP. Fig. 66.

When your opponent leads heavily for your face, duck to the right spring back with the left foot and forward with the right; thus changing your position; placeing your right foot in advance of the left, then if there be an opening strike for your opponent's face with the right-hand and follow with a left-hand upper-cut.

RIGHT-HAND BOXING.

Fig. 67, To spar with an opponent who advances his right foot and arm. Be careful in leading off with the left hand. Lead off with the right and duck to the left.

Fig. 68 Guard the lead-off with the left hand and work to the left to avoid his left hand.

Fig. 69, Duck and counter at the face or body. Strike the same as for a right-hand cross-counter or a right-hand counter for the body. and avoid close work.

BACK-HEEL.

When using the duck and counter, as shown in Fig. 20, place your left foot outside and to the rear of your opponent's left heel, pushing him backwards and over your foot.

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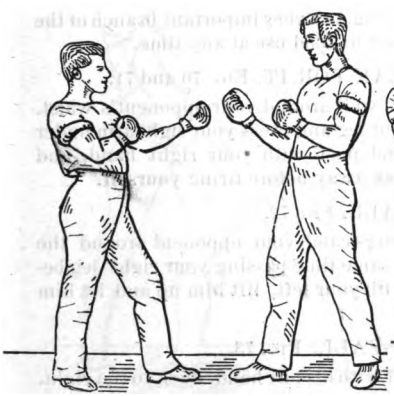

FIG. 67.
RIGHT FOOT AND ARM ADVANCED IN SPARRING.

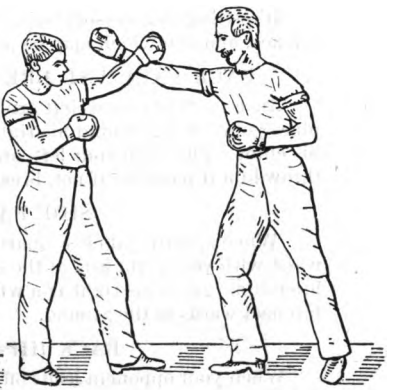

FIG. 68.
LEFT-HAND GUARD FOR A RIGHT-HAND BOXER.

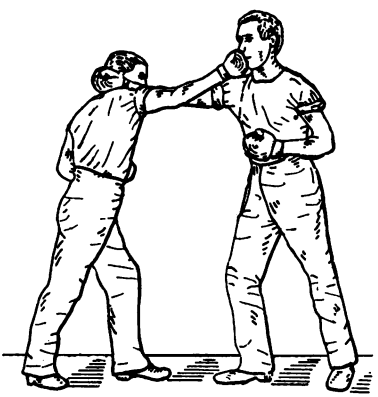

FIG. 69.
DUCK AND RIGHT-HAND COUNTER FOR A RIGHT-HAND BOXER.

FIG. 70.
BACK-FALL IN WRESTLING.

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WRESTLING.

Wrestling as accessory to boxing, is a very important branch of the science, and one which may be put to good use at any time.

BACK FALL AND BREAK FOR IT. Fig. 70 and 71.

Rush in, throw your left arm well around your opponent's waist, place your left leg behind his right leg and press your right arm under his chin. Pull with your left, and push with your right hand, and throw him if possible, if not, break away before tiring yourself.

SIDE FALL. Fig. 72.

When sparring at close quarters catch your opponent around the waist with your right arm at the same time passing your right leg behind him; grasp his right arm with your left, lift him up and let him fall backwards to the ground.

BACK HIP-FALL. Fig. 73.

When your opponent leads off with his left hand, duck to the right, rush in, throw the left arm tightly around his waist, place the left leg well behind him, raise him on your hip, catch him under the chin with your right hand and drop him to the ground.

CROSS BUTTOCKS. Fig. 74 and 75.

Throw your right arm around your opponent's neck, swing around, place your right leg in front of him, if possible catch his right arm with your left, then jerk him across your hip and throw him to the ground.

To break the cross-buttock. Put your left arm over your opponent's shoulder and press against the right side of his face. With the right hand grasp his right leg at the knee and by pushing with both hands turn him around to the left.

We have now described all the hits, stops, guards, chancery and falls, in boxing. The following table comprises all the blows, counters and guards, arranged to show plainly the proper guard or counter to oppose any blow, also the proper guard or counter to oppose the return of the person attacked.

Opposed to the LEFT-HAND BLOW AT THE FACE are:

		In turn opposed by
1.	Right-hand guard.	
2.	Right-hand guard and left-hand counter for the face.	1. 2. 4. 8. 9.
3.	Right-hand guard and left-hand counter for the body.	2. 10.
4.	Left-hand guard and right-hand counter for the body.	see Fig. 26.
5.	Duck and left-hand counter for the face.	see 20.
6.	Duck and left-hand counter for the body.	10. see 24.

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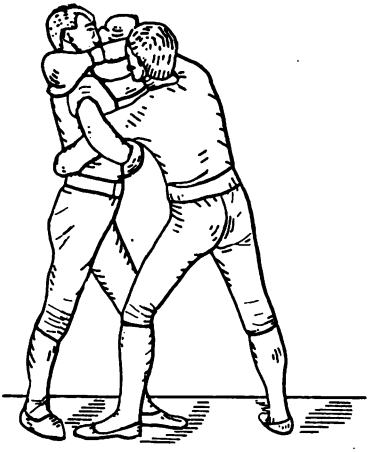

FIG. 71.
BREAK FOR A BACK-FALL.

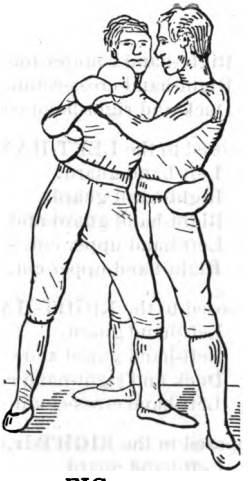

FIG. 72.
SIDE-FALL.

FIG. 73.
BACK HIP-FALL.

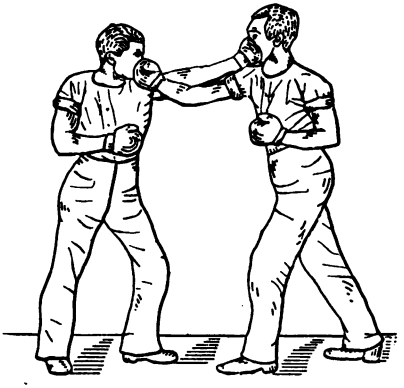

FIG. 74.
LEFT-HAND CROSS-COUNTER AND STOP FOR A RIGHT-HAND UPPER-CUT.

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7. Right-hand counter for the face inside the arm. see 25.
8. Right-hand cross-counter. 15. 18. see Figs. 45. 46.
9. Duck and right-hand counter for the body. 19. 20. see Fig. 48.

Opposed to the LEFT-HAND BLOW AT THE BODY, are;
10. Left-hand guard.
11. Right-hand guard.
12. Right-hand guard and left-hand counter for the face. same as No. 2
13. Left-hand upper cut. see Fig. 51.
14. Right-hand upper cut. see Fig. 53.

Opposed to the RIGHT-HAND BLOW AT THE FACE. are;
15. Left-hand guard.
16. Left-hand guard and right-hand counter for face. 15.
17. Duck and right-hand counter for face. 15.
18. Left-hand cross-counter.

Opposed to the RIGHT-HAND BLOW AT THE BODY. are;
19. Left-hand guard.
20. Left-hand upper-cut. see Fig. 51.

The numbers after each opposing blow show the guard or counter that should be in turn used to oppose the one delivered.

To combine theory with practice, it will be necessary for the pupils to practice both the offensive and defensive of all blows.

Take the movements in the order given, skip none and practice each one thoroughly before attempting another, and master them all before having a genuine set-to.

The best method of practicing the different blows and guards, is as follows. Practice each blow slowly at first and increase the speed gradually until the blows are made smartly and in as rapid succession as possible, but not omitting to return to the position, on guard, after each blow. In this manner, alternately going through all the guards and counters opposed to each blow in order described. Continue in this manner until you have mastered the theory of each movement.

The double lead off and combination blows are struck thus. Lead off for the face with the left hand, step in and strike again with the left either at the face or body, or follow the left-hand blow with one delivered from the right hand at the face or body. A third blow can be struck with either hand in the same manner.

To make a good set-to it will be necessary for the pupil to pay particular attention to the following maneuvers; they consist of feints to draw out any particular blow and stops or counters to oppose them when delivered.

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Feint with your left hand, to draw a left-hand counter. Guard the counter and counter it with your left hand. see Fig. 17.

Strike with the left hand and let the blow fall short; your face will then be exposed to a left-hand counter, which you can cross-counter or duck and counter for the body with your right hand. see Fig. 43. 48.

Feint with your left hand to draw a cross-counter, throw the head back allowing the blow to pass by your face, then spring in and strike over the arm for the face. see Fig. 47.

Strike short with the left hand, to draw a cross-counter. Change the blow to a guard, by turning the elbow up, and counter with the right hand. see Fig. 31,

In a set-to never do the same thing twice in succession; do not be too impetuous; try to out-general your opponent; work out as many points as possible, science is superior to strength in this respect, if you drop your science and rush in, strength will surely win. Never lose your temper, remember that cool courage is superior to hot headedness; never degenerate into a rough, unmeaning, unscientific scramble. Be manly and seek no undue advantage.

If, in attempting any particlar maneuver you do not at first succeed, wait until you have another and more favorable opportunity and try it again.

Spar with any one who invites you to do so. The more your superior he is, the better. Be afraid of no one until you have tried him. If he abuses you, it will then be time to stop.

FIG. 75.
CROSS-BUTTOCK.

FIG. 76.
BREAK FOR THE CROSS-BUTTOCK.

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CLUB SWINGING.

Man is so constituted that every organ, mental or physical, requires to be exercised; without it the functions of the body get out of order and disease takes the place of health. The Indian Club exercise has an important influence on the physical development, it squares the shoulders and strengthens the chest, back and arms; it is the gymnastic specific for pulmonary complaints; and the best possible exercise for the hectic and narrow chested portion of the community, it imparts a perfect command over the balance of the body, besides creating graceful movements and easy manners. They are particularly useful to counter-act the tendency of sedentary life.

It is usually considered that all movements are distinct and have no relation to other movements, thus complicating what should be a simple matter.

There are in the art of club-swinging. but THREE distinct movements. The Straight Arm, The Bent Arm, and the Wrist movements, all combinations of movements are made by varying these by holding the arm in different positions while the club is made to describe the circles.

There are NINE of these positions, viz.

WRIST CIRCLES.

1. Arm extended vertically, making a wrist circle.
2. Arm extended horizontally, making a wrist circle.
3. Arm down, making wrist circle in front.
4. Arm down, making wrist circle at the back.

BENT ARM CIRCLES.

5. Back of the shoulder.
6. Front of the shoulder,
7. Over the opposite shoulder.
8. Front of the opposite shoulder.
9. Under the opposite arm.

These circles are governed by a simple principle; see Fig. 15, which, when understood will render club swinging so simple that any one can master the movements and make new combinations.

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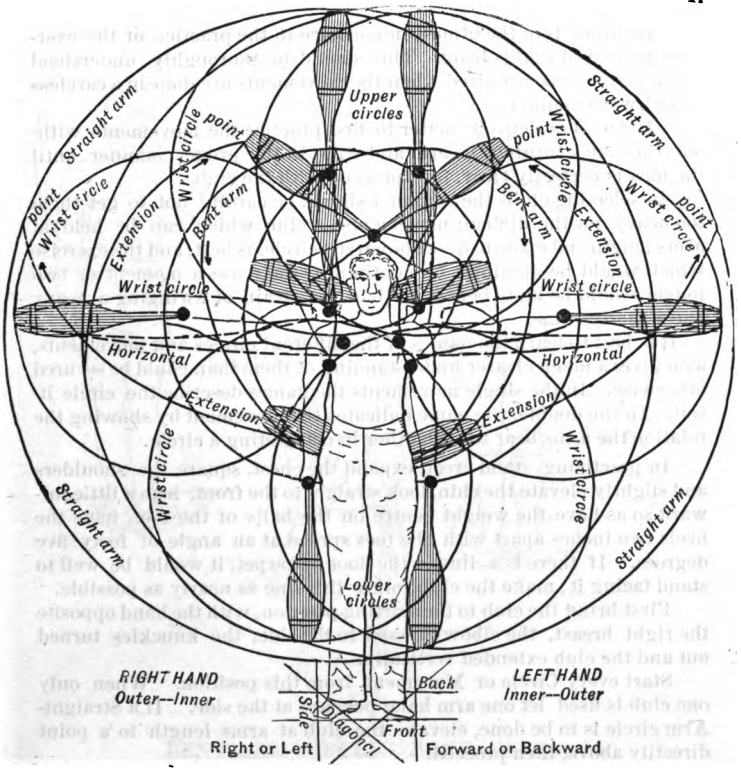

THE PRINCIPLES OF CLUB SWINGING. FIG. 1.

In the engraving the black spots represent the handle of the club and the centre of the circle made by the end of the club in going around. The hand being held nearly stationary.

The lines at the feet of the figure, show the manner of varying the movements by swinging in front, behind, at the side and diagonal to the front of the body.

Any circle done in one direction can be reversed and swung in the opposite direction.

Any circle done while the hand is held in any of the nine positions can be done with the hand at any of the other positions.

By understanding this, and the proper method of combining the circles into double movements, the pupil will be able to invent combinations including any two or all the circles.

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Accuracy is of the utmost importance in the practice of the exercises described in this book. This should be thoroughly understood as no skill can be acquired when the movements are done in a careless or awkward manner.

It would perhaps be better to first practice the movements without the clubs, turning the arm and wrist in the proper manner until the idea is perfectly clear, then proceed with the club.

In selecting clubs the beginner should be careful not to get them too heavy for the difficult movements; a club which can be held at arms length and made to describe a wrist circle, is best, and the exercise which would be obtained by continuing their use a moment or two longer would be more beneficial than the strain of swinging a heavy one a shorter time.

It is best to learn the names of the different circles and movements, as it gives a much clearer understanding of them than could be secured otherwise. In the single movements the names describe the circle itself. In the double, the name indicates the movement by showing the relation the arms bear to each other in completing a circle.

In practicing, stand erect, expand the chest, square the shoulders and slightly elevate the chin, look straight to the front, lean a little forward so as have the weight centre on the balls of the feet, have the heels two inches apart with the toes spread at an angle of forty five degrees. If there is a line in the floor or carpet, it would be well to stand facing it; make the club follow this line as nearly as possible.

First bring the club to the starting position, with the hand opposite the right breast, the elbow pressed to the side, the knuckles turned out and the club extended vertically.

Start every Circle or Movement from this position. When only one club is used let one arm hang pendant at the side. If a Straight-Arm circle is to be done, elevate the club at arms length to a point directly above, then proceed.

First make the club describe an inner-circle, that is, start it toward the head or centre of the body. Then describe the same circle at the side, that is, at right angles with the line. Then the same digonally with the line, next describe the same circle in the opposite direction or outer, starting away from the head or body, and so on through the three circles as before. Then try another circle the same, and as soon as all the single circles have been mastered take both clubs and proceed in the same manner.

If at first the club wrenches the wrist in making the circles, try some other way of holding it, as the whole secret of doing the difficult movements is in the manner in which the club is held in the hand.

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Fig. 3.

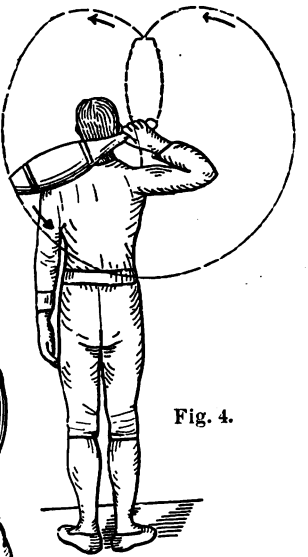

Fig. 4.

Fig. 2.

BENT-ARM CIRCLES, BACK. Fig. 3 and 4.

Hold the club in the starting position, raise the arm and drop the club over the shoulder, make a complete circle behind the back, and repeat. Allow the wrist perfect freedom, do not hold the club too tight as it will make the movement awkward. In the inner circle let the hand pass from the top of the head to the back of the neck.

With the right hand drop the club to the right for the outer circle and to the left for the inner circle, and the reverse with the left hand.

Endeavor to swing the club squarely, and let the evolutions be perpendicular and parallel to the line in the floor.

The only difference between the inner and outer circles is the direction of swinging them.

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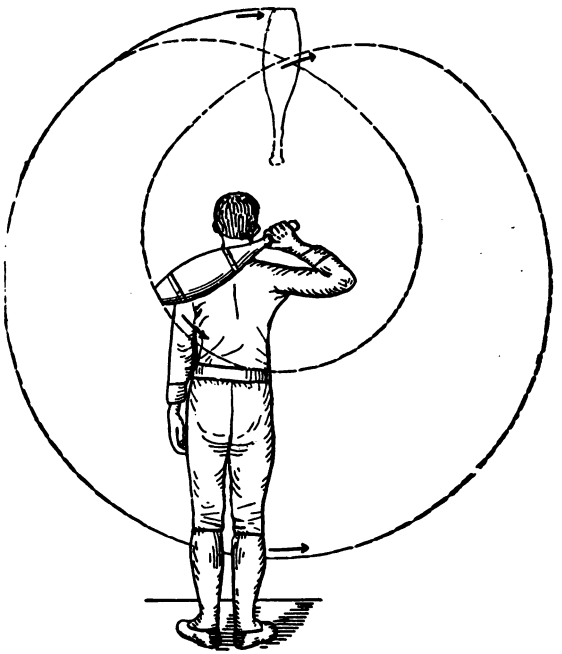

INNER MOVEMENT. FIG. 5.

This movement combines the inner bent-arm circle, back of the shoulder and the plain straight-arm movement or sweep in front of the body, thus making a circle within a circle.

Execute the same with the left hand carrying the club to the right instead of the left.

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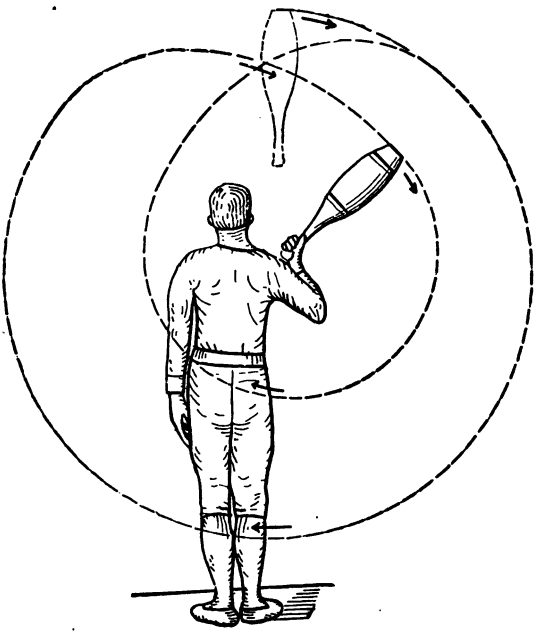

OUTER MOVEMENT. FIG. 6.

This movement combines the outer bent-arm circle back of the shoulder and the straight-arm circle in front of the body.

When finishing the bent-arm circle, raise the arm and extend it straight vertically before starting the straight-arm circle.

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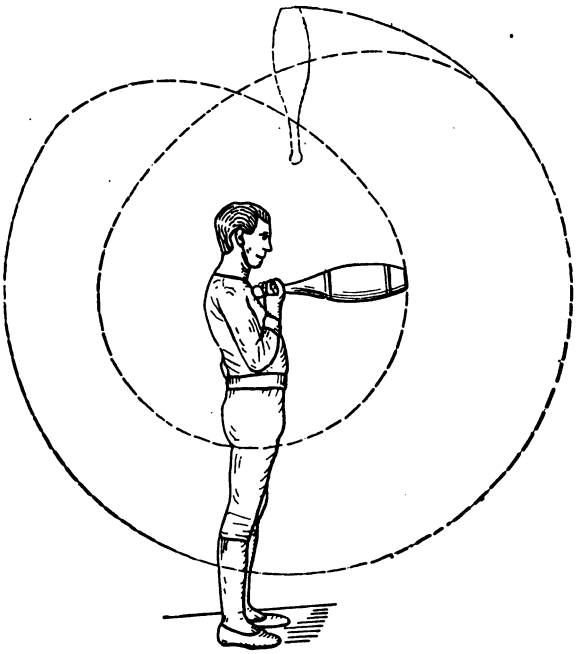

SIDE MOVEMENT. FIG. 7.

From the starting position, drop the club forward or back, letting it turn loosely in the hand, finish the bent-arm circle with a straight-arm, both circles being complete.

The circles should be made at right angles to the floor line.

Repeat with the left hand.

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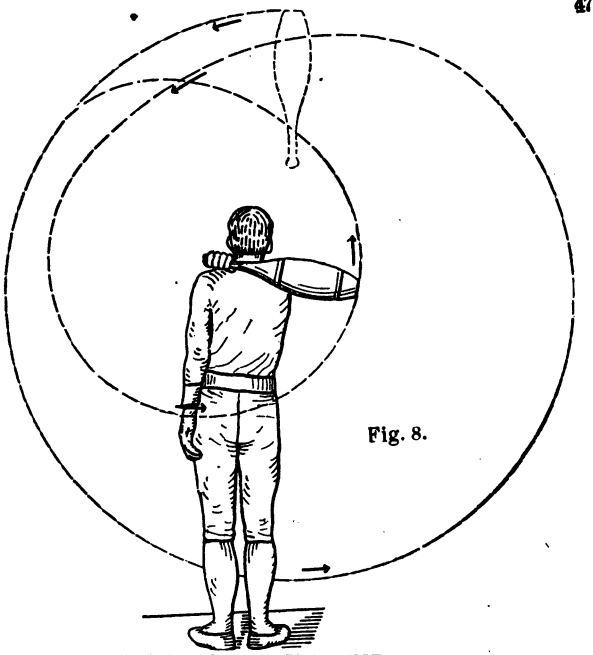

Fig. 8.

OVER-ARM MOVEMENT. FIG. 8.

From the starting position raise the arm and extend it across to the opposite shoulder. Drop the club over it and made it describe a complete circle behind the back. Throw the head back to allow the arm to go over the shoulder as far as possible.

Finish with a straight-arm circle and repeat. Excute the same with the left hand. Reverse to the inner movement.

UNDER-ARM MOVEMENT. FIG. 9.

Extend the arm not in use horizontally. Drop the club with the arm reaching as far as possible, turn the knuckles out and describe the circle behind the back, with the hand close up under the opposite arm.

In the movement combine the straight-arm with the under-arm circle. Reverse to outer-circle. Execute in the same manner with the left hand.

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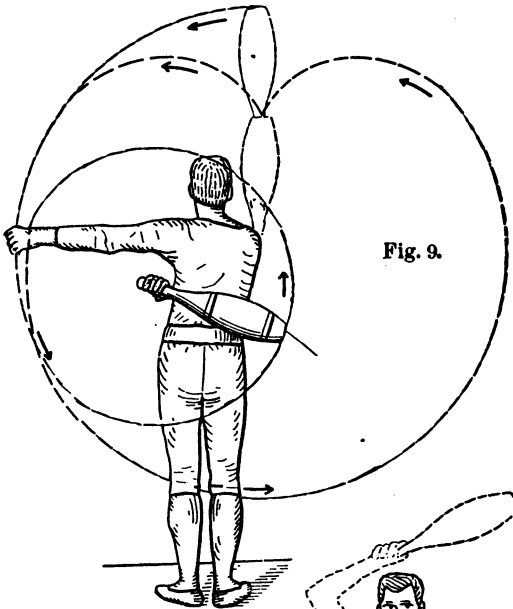

Fig. 9.

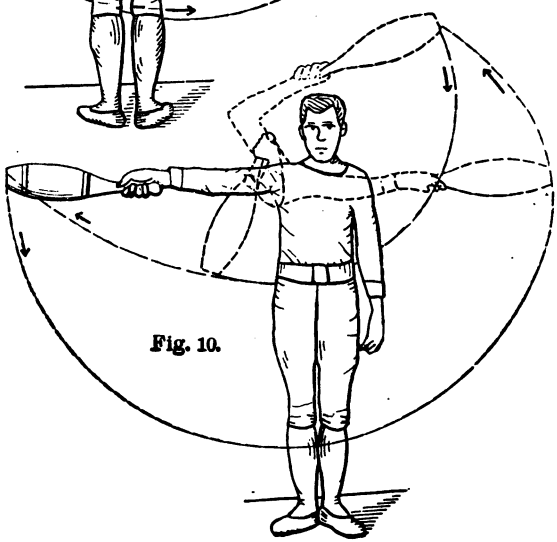

Fig. 10.

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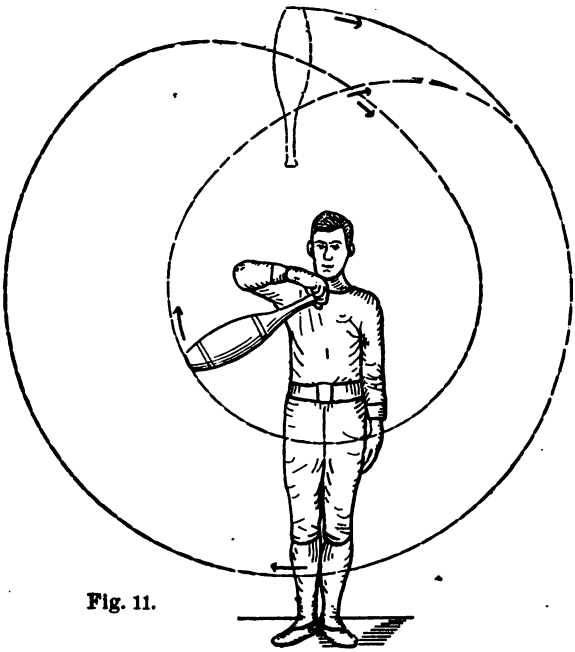

Fig. 11.

BENT-ARM CIRCLE, FRONT. FIG. 11.

Hold the club loosely in the hand, taking hold of the ball of the handle, turn the palm out and drop the club down and around. Keep the hand nearly stationary, allowing the wrist the necessary freedom.

Finish with a straight-arm circle.

Repeat, reverse and execute with the left hand.

EXTENSION MOVEMENT. FIG. 10.

Raise the arm and point the club at an angle of forty five degrees upward, drop the club down behind the head and around until it is in a horizontal position, then straighten the arm, from this position drop the club and pass it down in front of the body and up to the changing point.

Reverse the movment, making the club pass in the opposite direction.

Execute in the same manner with the other hand.

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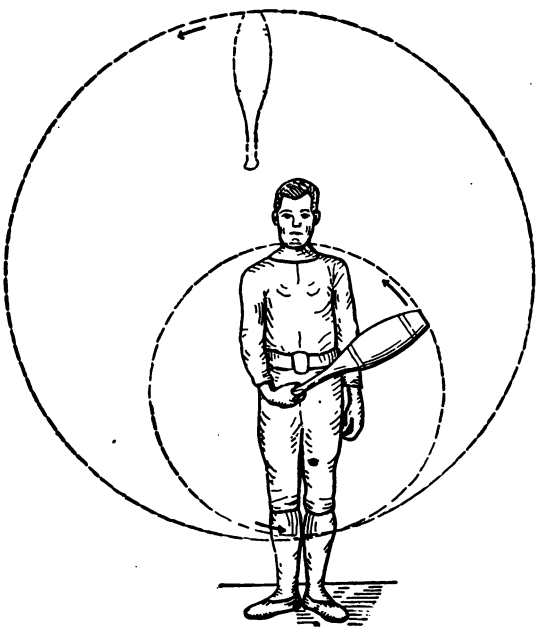

INNER, LOWER WRIST-CIRCLES, IN FRONT. FIG. 12.

From the straight arm circles swing the club around while the arm remains stationary and pendant, using the strength of the wrist and holding the handle firmly. Finish with the straight-arm circle. Execute the same with the left hand.

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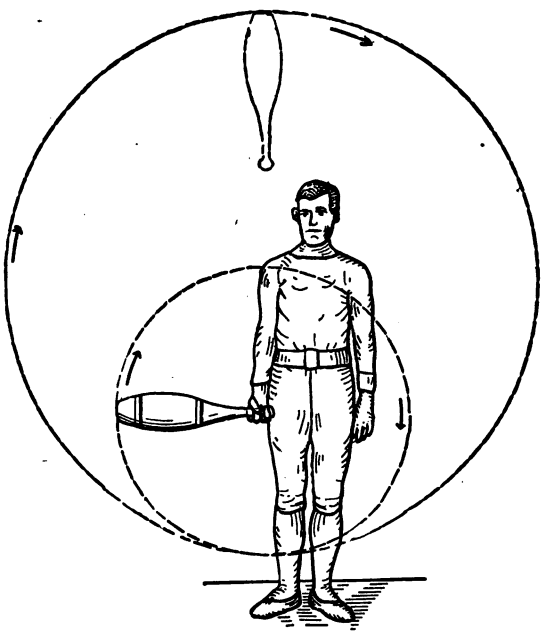

OUTER, LOWER WRIST-CIRCLES, IN FRONT. FIG. 13.

From the straight arm circles swing the club around while the arm remains stationary and pendant, using the strength of the wrist and holding the handle firmly. Finish with the straight-arm circle. Execute the same with the left hand.

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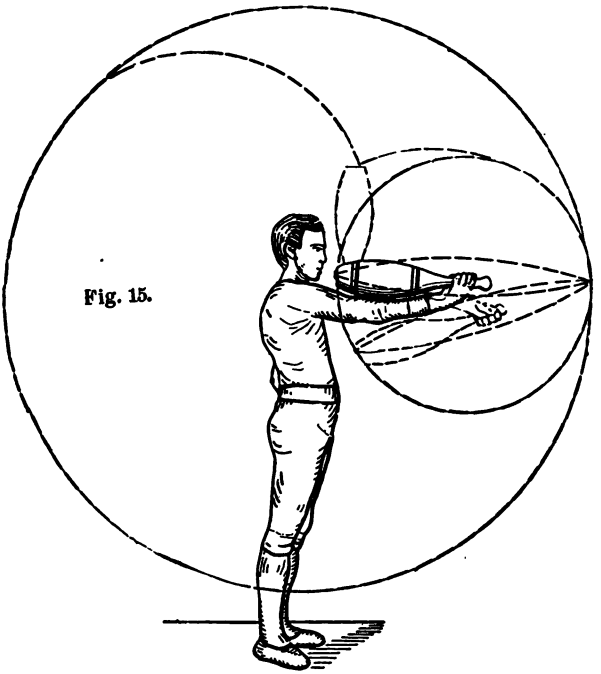

Fig. 15.

EXTENDED-ARM WRIST-CIRCLES, FIG. 14 and 15.

Turn the club in the hand, horizontal, to the right or left above or under the arm, or forward or backward on either side of it.

Let the club roll in the hand and endeavor to keep it perfectly horizontal or vertical. When swung in front finish with a straight-arm circle. Keep the arm stationary.

DIAGONAL CIRCLES. Fig. 17.

Swing the arm diagonal to the floor line, first on one then on the other side of the body. Vary by holding one arm out and swinging the other under it.

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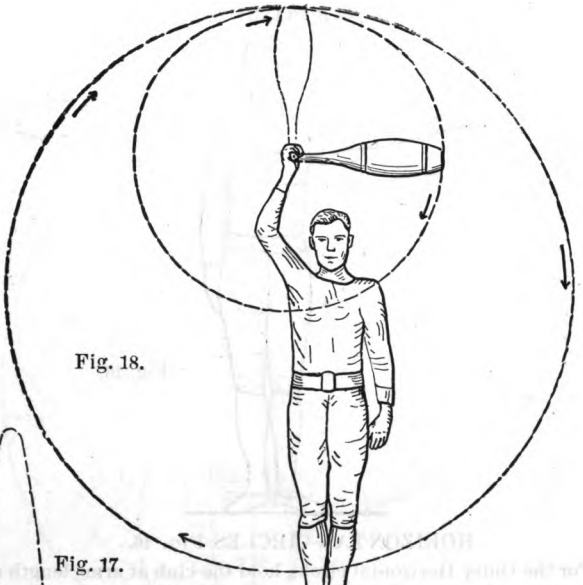

Fig. 18.

Fig. 17.

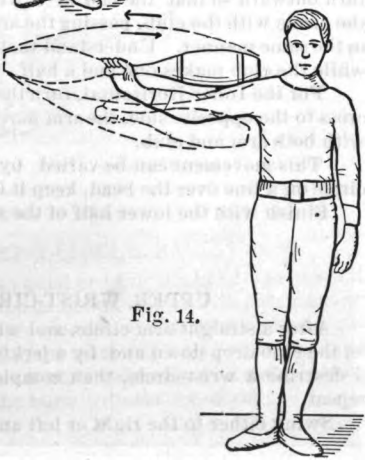

Fig. 14.

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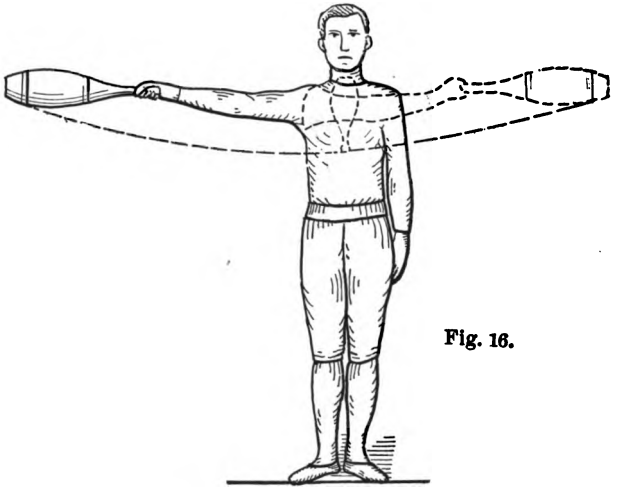

Fig. 16.

HORIZONTAL-CIRCLES Fig. 16.

For the Outer Horizontal circle, hold the club at arms length on a line with the shoulder. Pass the arm to the front, giving the club a half turn outward so that the end of it will be under the chin, complete the circle with the club, passing the arm to the opposite side, then back in the same manner. Understand that the arm makes only a half circle while the club makes one and a half.

For the Inner Horizontal, turn the club in towards the face and across to the opposite side, the arm moving as before. Make a half circle with both arm and club.

This movement can be varied by making the club describe the circle on a line over the head, keep it horizontal as before.

Finish with the lower half of the straight-arm circle.

UPPER, WRIST-CIRCLE. Fig. 18.

After a straight-arm circle, and when the arm is extended vertically let the club drop down and by a jerking movement of the hand make it describe a wrist-circle, then complete the straight-arm circle and repeat.

Swing either to the right or left and repeat with the left hand.

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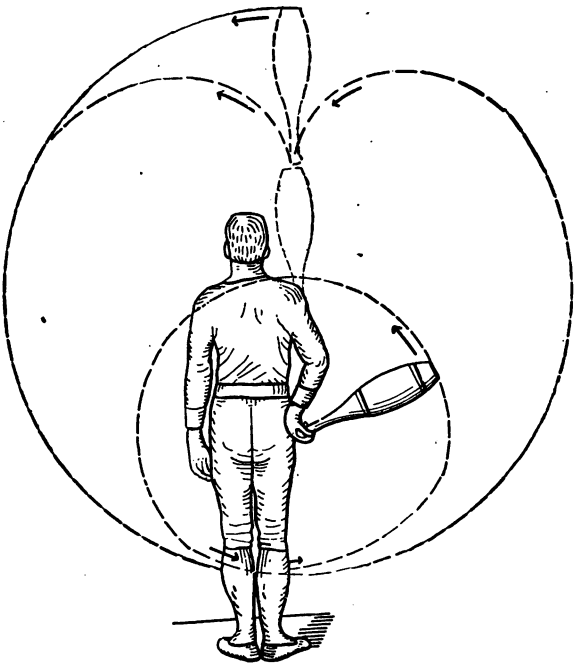

OUTER, LOWER, WRIST-CIRCLE. BACK. FIG. 19.

Hold the club loosely in the hand or have the handle between the first and second fingers, turn the palm out. Start with a straight-arm circle, give the club sufficient force to carry itself around, allowing the wrist to turn with the club. Stop the arm suddenly, when down straight, make a wrist-circle with the club and finish with a straight-arm circle. Repeat, then execute the same with the left hand

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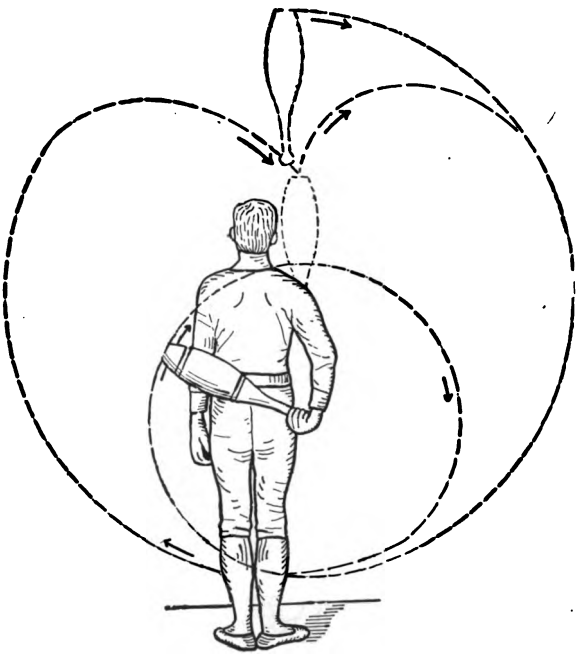

INNER, LOWER, WRIST-CIRCLE, BACK. FIG. 20.

Start with a straight-arm circle, turn the palms to the rear, stop the arm suddenly when down straight, turn the wrist out and allow the club to describe a circle behind the back, the hand following the club to the centre of the back.

Finish with a straight-arm circle.

Repeat and execute the same with the left hand.

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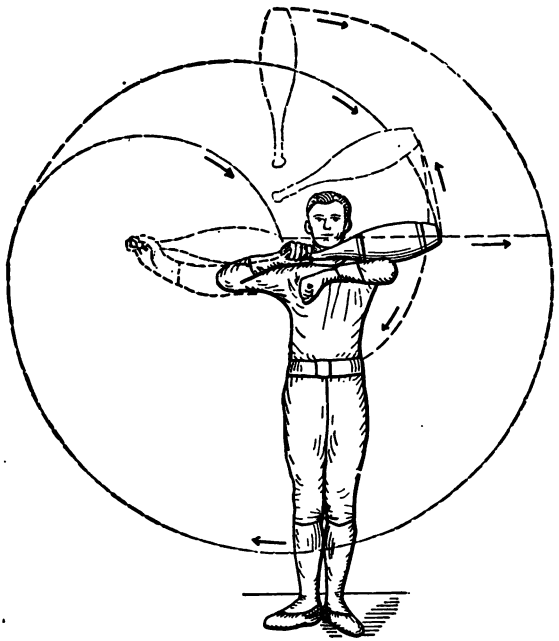

STOP OR SLAP ON THE ARM. FIG. 22.

In bringing the arm to a horizontal position, allow the club to pass over and drop smartly on the arm and rebound, reversing the circle. Also by crossing the clubs when extended vertically and slapping them on the opposite arms, then throw them up again, reversing the circle, or extend them out to the sides.

Also by throwing them up and dropping them over the head and finishing with an extension movement.

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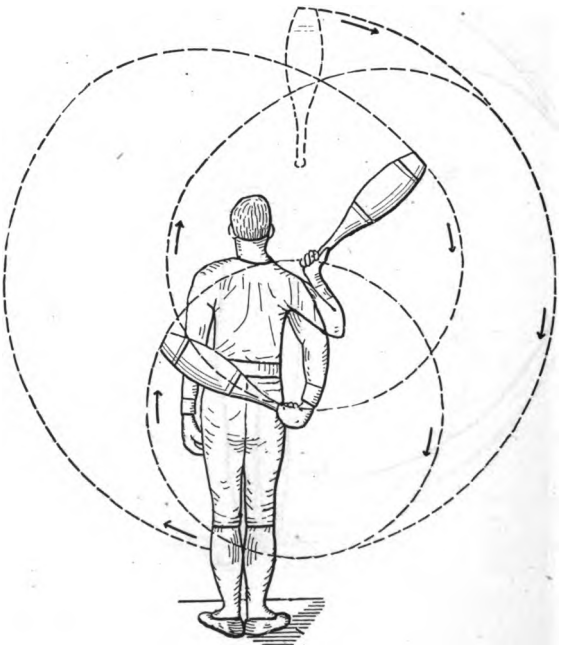

FIG. 21. Illustrates the manner of combining one or more circles into a distinct movement.

Straighten the arm after each circle.

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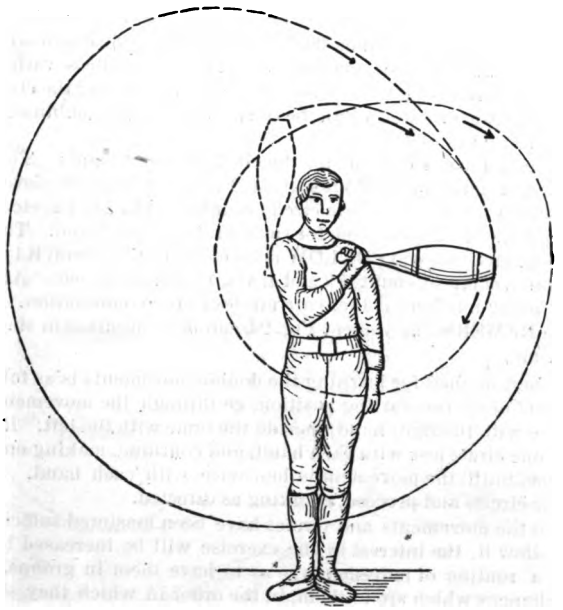

FRONT BENT-ARM CIRCLE.

Bring the shoulder forward, hold the hand in front of the opposite shoulder, turn the palm out carry the club around for a complete circle and finish with a Straight-Arm circle. This circle is made principally by the action of the hand and wrist. Reverse, swinging with the other hand.

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The double movements are simply FOUR different ways of combining the single circles.

The circles described comprise all there is to club swinging. When they are thoroughly mastered with either hand so as to be swung either to the right or left, forward or backward and the same diagonal, they can with ingenuity and patience, be formed into an endless variety of beautiful, intricate and difficult evolutions, by combining the circles.

Any number of circles can be formed into one combination by counting while practicing.

In Single Time, count one for the circle of both hands. That is, in making a straight-arm PARALLEL Fig. 23, or CROSS movement Fig. 24, count 1, add a bent arm circle, count it 2, viz, 1-2, 1-2, etc.

In Double Time, count one for each circle of each hand. That is, in making a straight-arm FOLLOW movement, Fig. 25, count it 1 and 2, add a bent-arm circle, count it 3 and 4, viz. 1-2-3-4, 1-2-3-4, etc. Always count as many numbers as there are circles in the combination.

The REVERSE movement Fig. 26, can be done either in single or double time,

The best method for learning the double movements is as follows. Hold the clubs in the starting position, go through the movement several times with the right hand, then do the same with the left. Repeat making one circle less with each hand, and continue, making one less each time, until the movement is done once with each hand. Then count the circles and proceed, counting as directed.

When the movements and circles have been mastered sufficiently well to allow it, the interest in the exercise will be increased by arranging a routine of movements so as to have them in groups, with all the changes which are in them, in the order in which they should come, with the easy movements first and the most difficult last.

To become an artistic and graceful performer, it is necessary to do every movement in perfect time and with the greatest precision thus combining grace and elegance. If the club is to be held perpendicular let it be exactly so; if horizontal exactly horizontal Describe all the circles and sweeps squarely to the side or front, and do not swing too fast. Where you can have the benefit of a large mirror, it will be a valuable assistance in exhibiting defects and correcting awkwardness, and it will also assist in developing countless variations and movements. The latter affording an ample field for ingenuity and skill in combination, and with patience and perseverance, the pupil will soon become the master of a beautiful and beneficial accomplishment.

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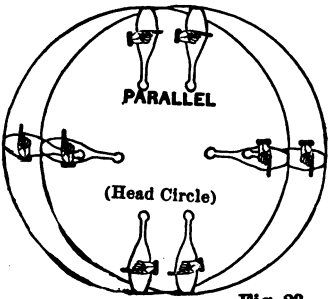


Fig. 23.

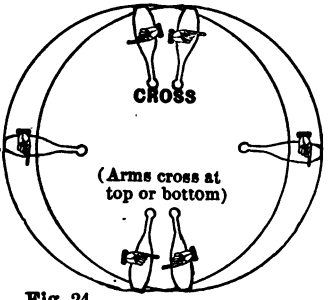


Fig. 24.

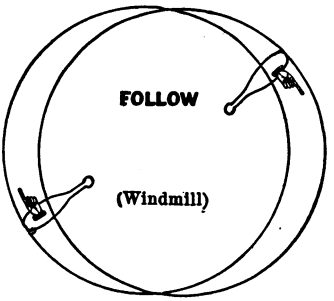


Fig. 25.

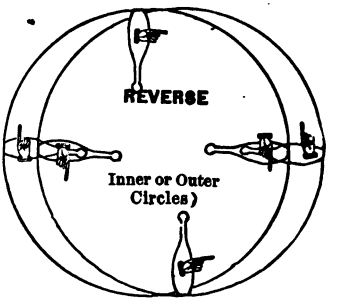
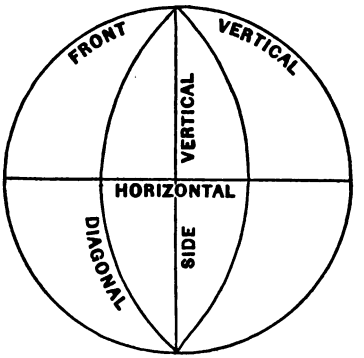


Fig. 26.



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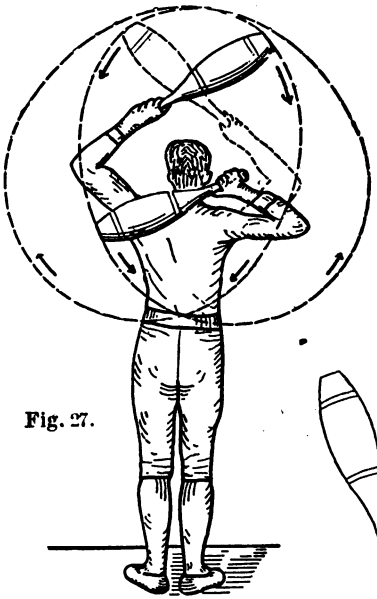

Fig. 27.

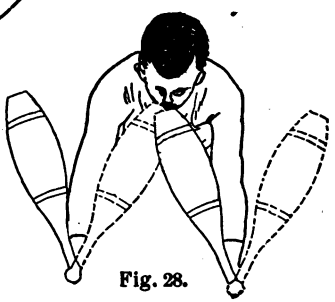

Fig. 28.

DOUBLE BENT-ARM MOVEMENT. FIG. 27.

As an illustration of simplicity of the double movements the figure here shown will be a fair example. The movement shown is a combination of the inner and outer bent-arm circles. By crossing the clubs above the head a Cross movement is made. By swinging one in advance of the other a Reverse movement is executed and by passing them both in the same direction a Parallel movement is the result.

EXTENDED-ARM CIRCLES. FIG. 28.

The figure illustrates the manner of doing these cirlces with two clubs. Swing the clubs 1st. Outside of the arms. 2nd. Inside. 3rd. to the Right of both. 4th. to the Left. Either Forward or Backward. They can be done Parallel, Cross, Follow or Reverse, in Front and at the Side.

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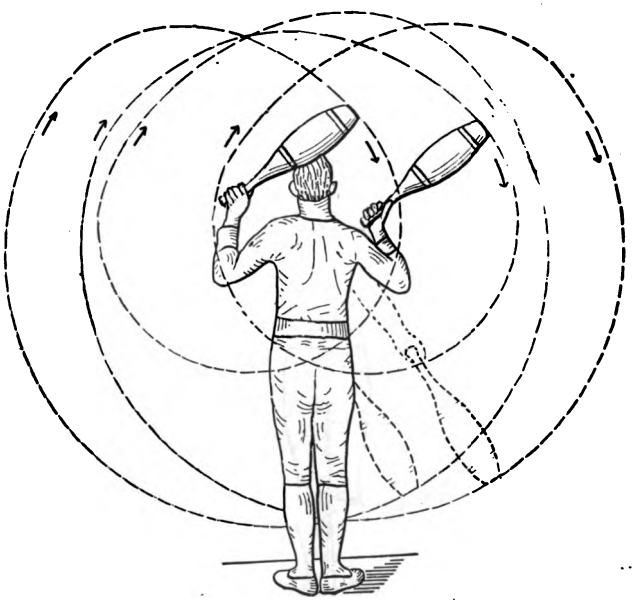

PARALLEL MOVEMENT. Fig. 29.

This movement is a combination of the Inner and Outer circles, the clubs moving parallel for a complete circle.

It is of great importance to throughly understand that the descriptions of double movements are not only for the Straight-arm circles, but also for every circle described in the Single circles. They can all be done in the ways described, and any two or more can be combined.

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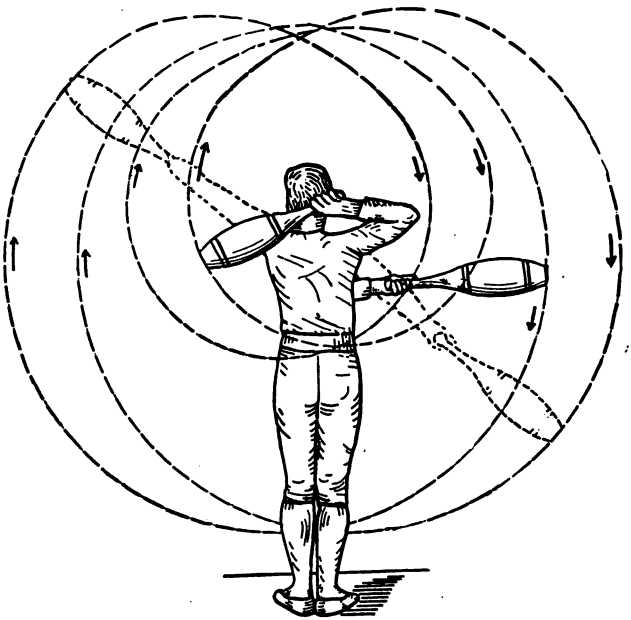

FOLLOW MOVEMENT. Fig. 30.

This movement is the same combination as the Parallel, the clubs following each other like the arms of a windmill, retaining the same relative position for a complete circle.

A back circle either upper or lower must be added to allow the clubs to pass each other.

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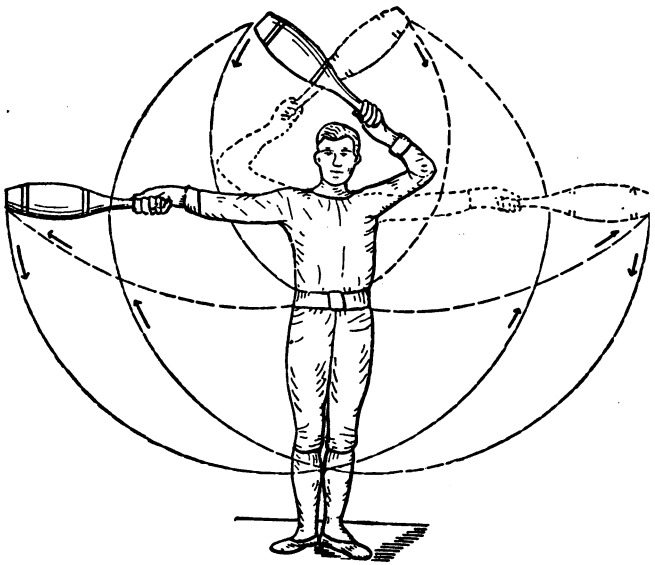

DOUBLE EXTENSION MOVEMENT. FIG. 31.

The double Extension is a combination of half a Straight and half a Bent Arm circle, and can be done Parallel, Cross, Reverse or Follow, it can also be combined with any of the circles by doing the Extension with one club and the circle with the other, arranging the count, to allow the clubs to pass each other without breaking the time.

These combinations of half circles should receive due attention as it is the only way to reverse from Right to Left or to change from one movement to another without breaking the time.

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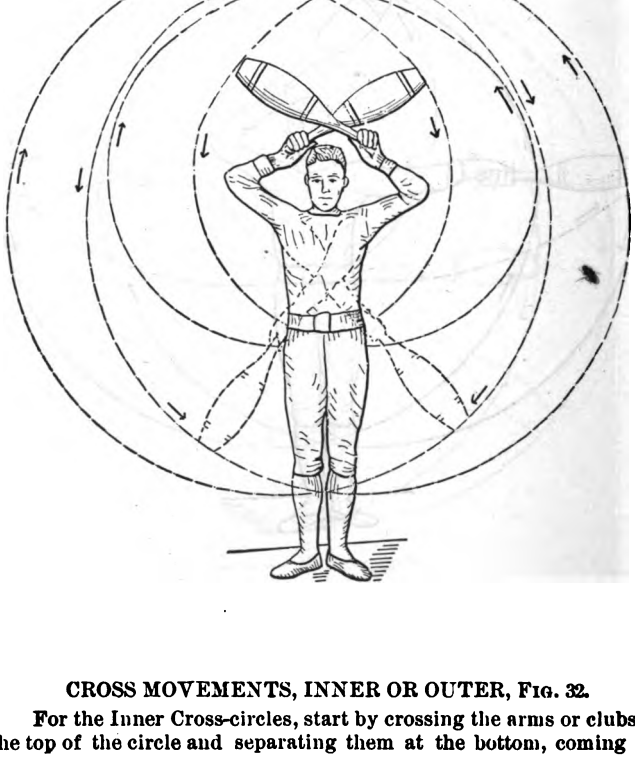

CROSS MOVEMENTS, INNER OR OUTER, FIG. 32.

For the Inner Cross-circles, start by crossing the arms or clubs at the top of the circle and separating them at the bottom, coming together and crossing as before at the top.

For the Outer Cross-circle, start by separating the arms or clubs at the top and crossing them at the bottom.

Combined with the Lower Back or Front circles this movement becomes very pretty.

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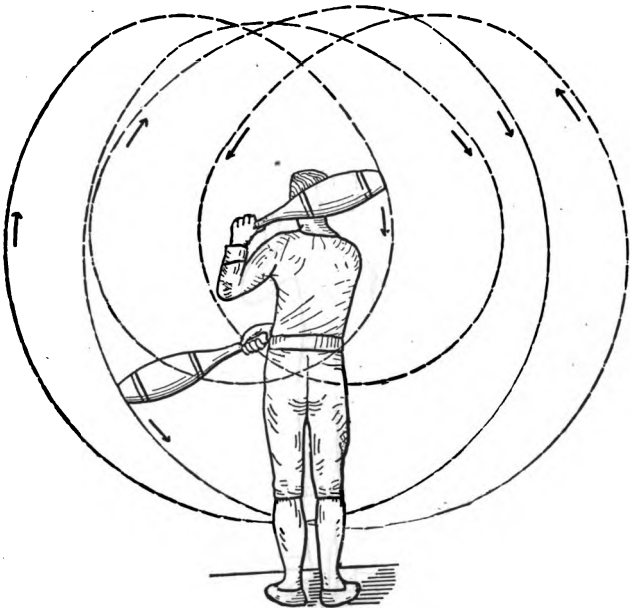

INNER REVERSE MOVEMENT. FIG. 33.

The Inner Reverse movement is the Inner Straight and Bent-Arm circles combined, the arms or clubs crossing and separating at the sides of the circle. Start by swinging one half of a circle with one hand before moving the other, then move both toward each other passing at the outermost part of the circle, repassing at the opposite side.

To combine the Straight and Bent-Arm circles, as in the figure, start both clubs in opposite directions at the same time, make the right hand club describe a complete Inner Bent-Arm circle, while the left describe an Inner Straight-Arm circle, the club regaining the starting position together. Then repeat, making the left hand club describe the Bent-Arm circle and the right the Straight-Arm circle.

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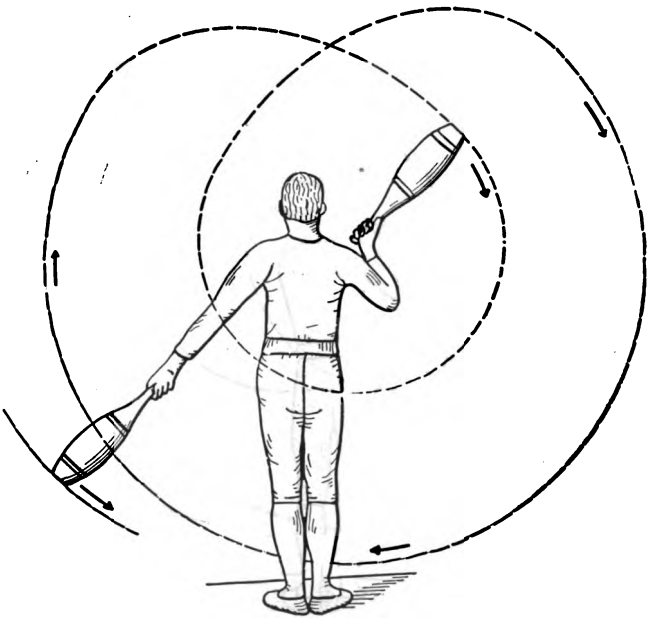

OUTER REVERSE MOVEMENT. FIG. 34.

The Outer Reverse movement is the Outer Straight and Bent Arm circles combined, the arms or clubs crossing and separating at the sides of the circles. Start by swinging one half of a circle with one hand before moving the other, then move both toward each other passing at the outermost part of the circle, repassing at the opposite side.

To combine the Straight and Bent-Arm circles, as in the figure, start both clubs in opposite directions at the same time, make the right hand club describe a complete Outer Bent-Arm circle, while the left describes an Outer Straight-Arm circle, the clubs regaining the starting position together. Then repeat, making the left hand club describe the Bent-Arm circle and the right the Straight-Arm circle.

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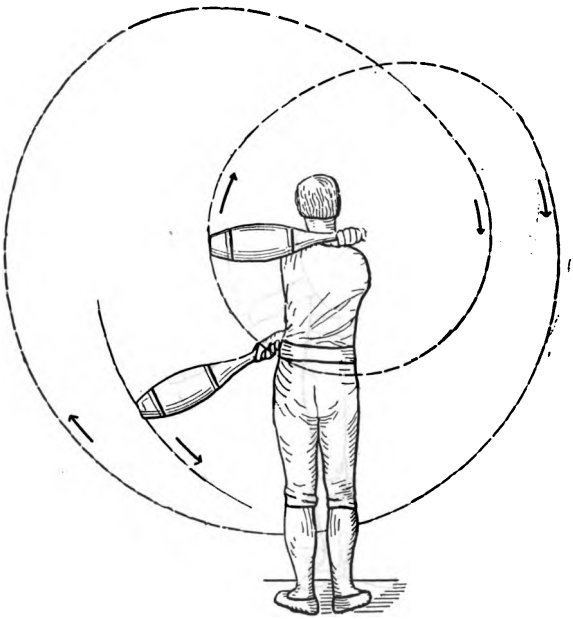

OVER-ARM MOVEMENT. FIG. 35.

This movement is swung the same as the Inner and Outer Reverse movements and the same directions should be followed.

Throw the head well back and extend the arms to their greatest length to allow the clubs to make a graceful circle over the shoulder.

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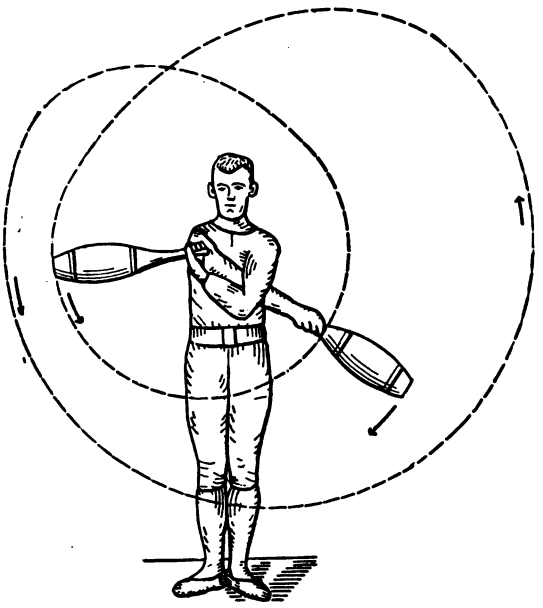

FRONT BENT-ARM MOVEMENT. FIG. 36.

For this movement follow the directions, given for the Inner and Outer reverse circles.

Extend the arms to full length and compress the shoulders forward to allow the necessary action of the arm, making the Bent-Arm circle.

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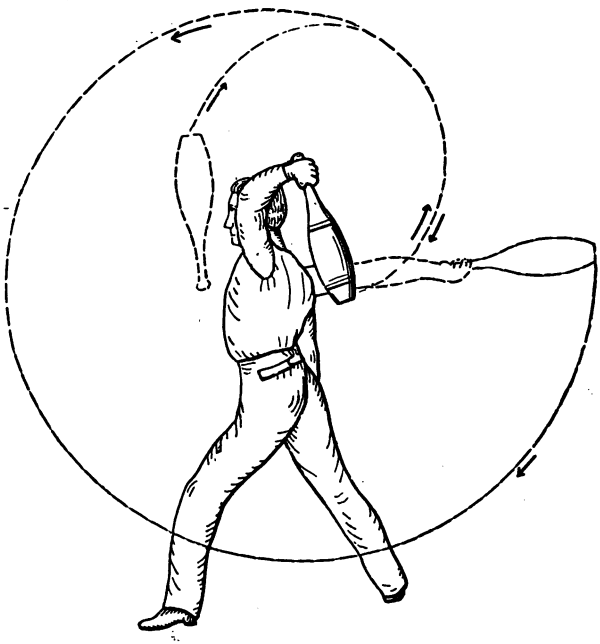

EXERCISE FOR HEAVY CLUB. FIG. 37.

Stand with the feet well braced, as in the figure. From the Starting-Position raise the club and drop it over the head and let it hang behind the back, then reverse the movement passing the club with arms extend, around in front and up to a horizontal position behind the back.

Vary the movement by passing the club to the right or left of the body.

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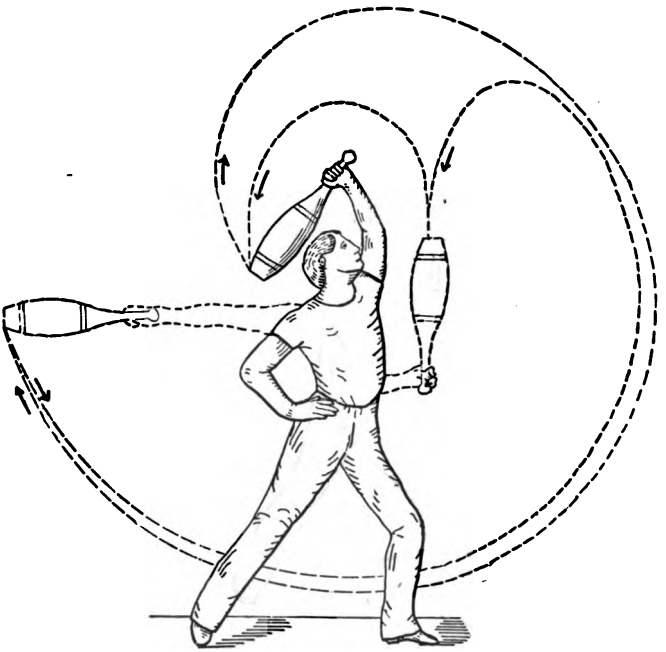

SECOND EXERCISE. FIG. 38.

Raise the club, drop it over the shoulder, extend the arm to full length, pass the club in a full sweep in front of the body and as far up behind as possible, then reverse the movement, carrying the club to the Starting-Position before repeating.

The movement over the head should be made principally with the wrist.

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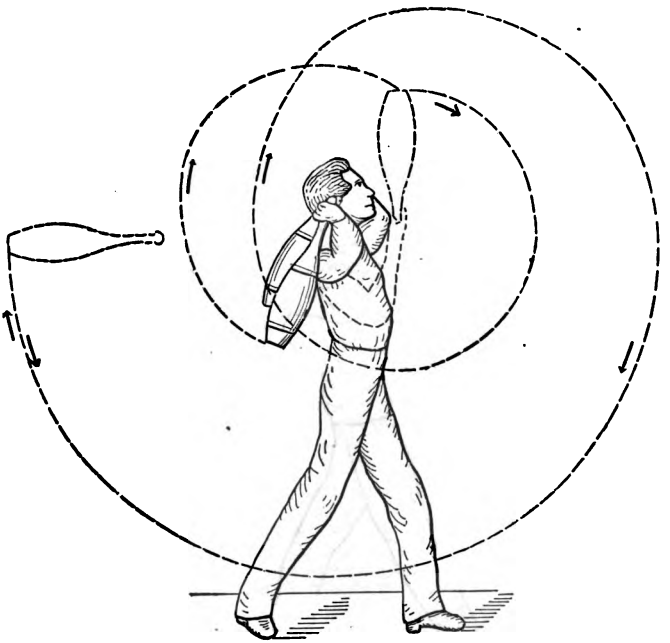

THIRD EXERCISE. FIG. 39.

This exercise is similar to the preceeding one and for two clubs. Raise the clubs from the Starting-Position, drop them behind the back, bending the arm as much as possible, then return them to the Starting-Position, make a Bent-Arm circle at the side and in finishing it extend the arms and make a full sweep in front, past the side and up behind the back to a horizontal position. Then reverse the movement and return to the Starting Position.

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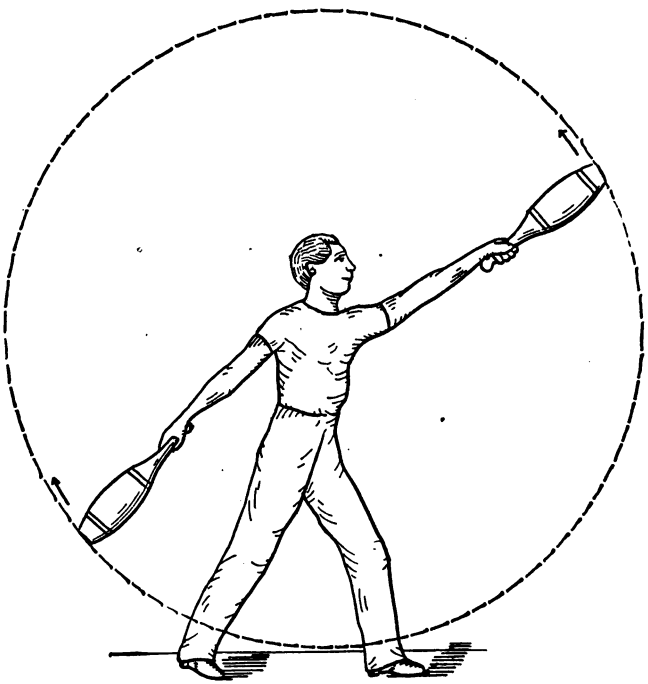

STRAIGHT-ARM EXERCISE. FIG. 40.

Extend the arm full length, pass the clubs in opposite directions describing full circles. Reverse the movement. Vary the movements by swinging both clubs in the same direction but having them at opposite sides of the circle.

Turn the body from side to side to assist the movement of the arms.

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DUMB-BELL EXERCISE.

There is scarcely any exercise that cannot be assisted by the use of dumb-bells. Almost every muscle of the body can be used, the wrists, forearms, shoulders, biceps, back, chest, thighs and calves all are kept busy.

In exercising, keep the head up breathe deep and full allowing the chest to expand to its utmost.

In purchasing dumb-bells the same precautions should be taken as advised for Indian clubs. The exercises described in this book are for light bells, from five to ten pounds. If practiced by ladies and children wooden ones should be used.

In addition to the exercises described, the bells can be used the same as Indian clubs, making circles in endless variety around the body.

FIG. 1. Hold the bells at the side with the arms pendant. Draw the bells up to the arm pits, turning the wrist as far in as possible, Repeat this and all other movements until fatigued.

FIG. 2. Hold the arms horizontally in front, pass them back on a line with the shoulders as far as possible, crossing the arms in returning.

FIG. 3. Raise the bell from the pendant position to a line with the shoulders, turn the palm out and extend the arm vertically. Reverse the movement, resuming the first position.

FIG. 4. Keep the arms straight and swing the bells over the head and as far back as possible, then reverse the direction and swing the arms down past the sides and up behind the back.

FIG. 5. Hold the arms at the side, swing the bell out and up strik ing them together over the head. Vary the movement by swinging one bell up and the other down.

FIG. 6. Stand erect, holding the bells at the chest. Step out to the side as far as possible, at the same time extending the arms horizontal ly. Regain the first position and repeat the movement on the opposite side. Vary the movement by stepping to the front and rear.

FIG. 7. Stand with the legs well spread, extend the arms vertically, bend back as far as possible, then swing the bells down and as far between the legs as possible and up again.

FIG. 8. Bend the legs and keep the back straight, touch the bells to the floor, straighten up and extend the arms high above the head, standing on tip toe.

FIG. 9. Stand with the arms extended over the head, bend grad- ually down, as far as you can, keeping the arms extended, then slowly resume the upright position and bend to the other side in the same manner.

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Fig. 1.

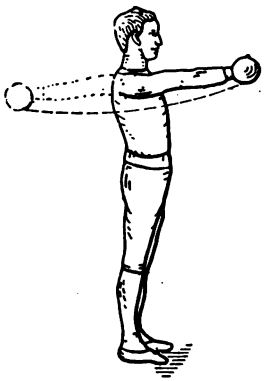
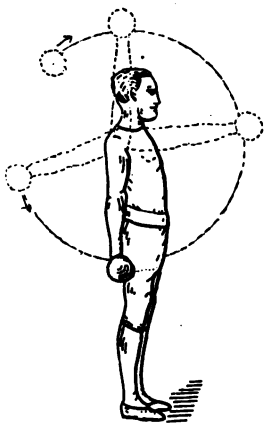


Fig. 2.

Fig. 3.



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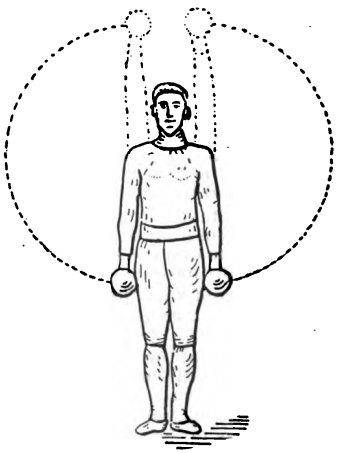

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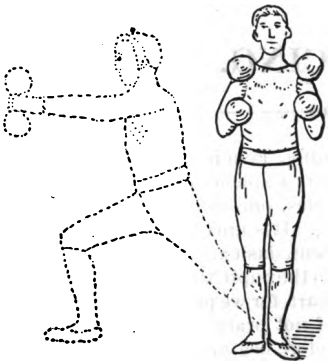

Fig. 6.

Fig. 7.

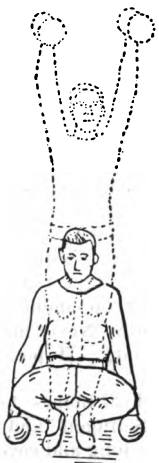

Fig. 8.

Fig. 9.

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FENCING.

Owing to the difficulty of learning, Fencing does not receive the attention it deserves as an art. It is a splendid exercise, developing the calves, thighs, abdominal muscles, one shoulder, arm, wrist and hand, and is excellent for the lungs. It is unequaled for giving grace, nerve, quickness of eye and judgment, dash and agility.

The author would impress upon the pupil the importance of beginning properly to acquire this difficult art, for we promise you it will prove to be a most stupid amusement if not practiced with attention and patience. Study one movement before beginning another and particular attention should be given to the first positions.

The rudiments of Fencing consists in the working of the right arm, the thrusts, the recovery, advancing, and retreating quickly and safely.

The following suggestions carefully followed will benefit the beginner. Never fence unless properly protected with mask, jacket, gauntlet and glove and be sure that the foil is properly buttoned.

Be not affected, negligent or stiff. Do not get angry at being touched, give credit to the hits you receive and be not vain of those you give.

In presenting the foils always give the choice to your adversary. Never put yourself within reach of your opponent unless on guard. Be satisfied with one hit at a time. If you are inferior make no long assaults. Do nothing useless and endeavor to discover your opponent's intentions and conceal you own, in fact act more with your head then hands. Make your feints small. Never attempt to hit your adversary in the salute, and if by any means your opponent loses his foil, in politeness, pick it up and present it to him. Never make use of the left arm nor turn your back to your adversary. If possible join foils after every hit, previous to another attack.

THE FOIL should be a quadrangular blade 34 inches long from point to hilt. The best are those marked "Solingen" and stamped with a crown. The handle should be 7 inches long and covered with twisted twine. The point of the foil should always be covered with gutta-percha or leather, the former is preferable and more convenient.

To put it on, heat the end of the foil a little, press the substance on the point, heat it and mould it round with the fingers in water.

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To ADVANCE. Take a short quick step forward with the right foot, following with the left, and keeping the same distance between them as if making one movement with both. Keep the feet in their proper positions, the knees equally bent, body erect, eyes to the front and the foil on-guard.

To RETREAT. Take a short quick spring back with the left foot, following immediately with the right, planting it firmly on the ground. Keep the weight of the body equally on both feet.

POSITION. FIGS. 1, 2, 3, 4.

Fig. 1. First Position. Face your adversary, the left breast turned from him, point your right foot forward, the left to the left, the right heel against the left ankle, body upright, hips drawn slightly back, head erect, hands hanging loosely at the side, the left holding the foil.

Fig, 2. Second Position. Bend the arm as high as the elbow, palm upwards, bring it across the body grasping the hilt of the foil, thumb down.

Fig. 3. Third Position. Raise both hands above the head, separating them, hold the button of the foil with the left hand.

Fig. 4. Fourth Position. The finish. This is done after thrusting in the Salute. Bring the left foot up to the right heel; elevate the right hand under the chin, at the same time dropping the left hand to the side then straighten the right arm to the right side as low as possible, knuckles downwards.

THE SALUTE. Fig. 6.

Before fencing for hits it is an established form of politeness to Salute. It is also an excellent practice, as it prepares the body for the more energetic movements in the Assault.

1st. Stand as in Fig. 1, with the foil in the left hand. Salute by presenting the right hand to your adversary as high as the chin, palm up, arm straight. Take the second position Fig. 2. Raise the hand above the head as in Fig. 3. Step out on guard right-high but keep your foil out of line with your adversary's body to the right, your opponent doing the same. Beat twice with the right foot leaving the body exposed, invite your adversary to thrust, at which he brings his point in front and thrusts right high, but without touching your body; his point should be at least an inch from your breast. This is called measuring distance.

Your adversary having recovered, do the same by bringing the right foot up to the left ankle, the right hand brought under the chin see Fig. 4, the left hand dropped to the side, From this position salute

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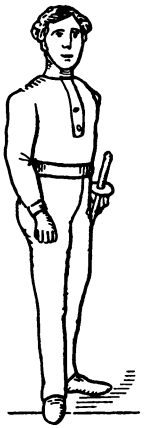

FIG. 1.
FIRST POSITION.

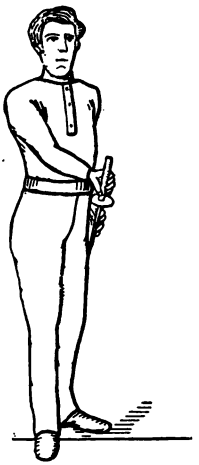

FIG. 2.
SECOND POSITION.

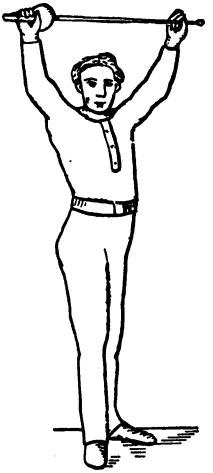

FIG. 3.
THIRD POSITION.

FIG. 4.
THIRD POSITION, FINISH.

To hold the foil

Position in Longeing

FIG. 5.
HOW TO HOLD THE FOIL IN THE HAND.

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the audience by turning the eye and foil to the left and right. Return the foil to the left hand and repeat the movements as before.

TO HOLD THE FOIL. FIG. 5.

Hold the foil firmly but not hard. The thumb along the upper side of the hilt, the other fingers underneath it; as shown in the engraving. In Thrusting, turn the nails up.

ON-GUARD. FIG. 13.

From the third position, Fig. 3. Lower the right arm and foil till the point of the foil is about on a line with your adversary's face, the elbow level with the waist and drawn inwards. The forearm and foil in a straight line. The left hand remains in the third position with the palm turned to the front.

Bend both knees equally and advance the right foot to a comfortble distance so that the leg from the knee down will be perpendicular.

THE THRUST OR ATTACK. FIG. 12.

Straighten the right arm, raise the hand and direct the point of the foil at your opponent. Turn the nails upward, step forward with the right foot and straighten the left leg, taking care not to move the left foot. At the same time throw the left hand back to within a few inches of the thigh.

Practice these movements thoroughly and often to give freedom to the joints.

TO RECOVER.

Bend the left knee, return the left arm to the position on-guard, resume the position of the feet, the weight equally divided Stand firmly though not stiff, with head erect.

THE ATTACK.

The Thrusts are four in number, as follows.

Left-high, Right-high, Left-low and Right-low. These are varied by holding the hand with the finger nails turned up or down.

THE DEFENCE. FIG. 7.

The defence consists as shown in the diagram, of Outer-high, Inner-high, Outer-low and Inner-low parries. Thus avoiding the thrusts in the four lines of attack. They are varied as in the thrusts, by the position of the hand and swords edge, in one case with the nails turned upwards, in the other with the nails down.

The following table shows the Thrusts and Parries for each, also the technical names of the thrusts or longes.

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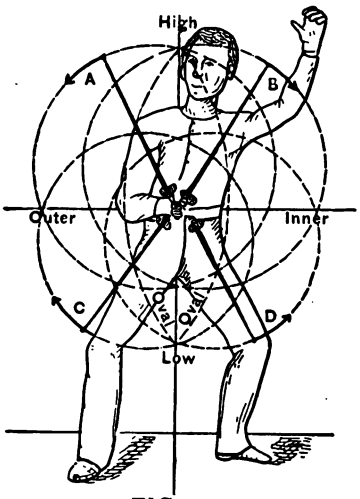

FIG. 7.
THE PRINCIPLE OF THE DEFENCE.

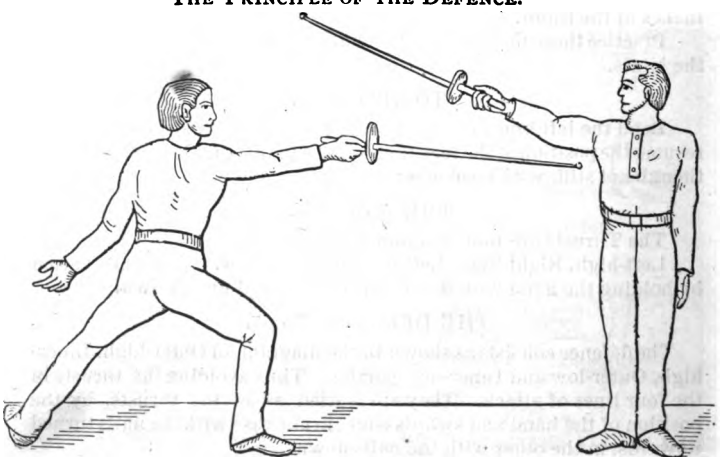

FIG. 6.
THE THRUST IN SALUTE.

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For the Left-High Thrust, use the Inner-High Parry. Carte, nails up. Quinte, nails down,

For the Right-High Thrust, use the Outer-High Parry. Tierce, nails up. Sixte, nails down.

For the Left-Low Thrust, use the Inner-Low Parry. Prime, nails up. Septime, nails down.

For the Right-Low Thrust, use the Outer-Low Parry. Seconde, nails up. Octave, nails down.

Parry the attack on the left-high, beneath his hilt.

Parry the attack on the right-high, beneath his hilt.

Parry the attack on the left-low, above his hilt.

Parry the attack on the right-low, above his hilt.

All of which are effected with the hilt of your foil upon the point of your adversary's, either by a sharp beat or simple pressure.

When attacking or attacked; as only one of the parries can be used at a time, the three others remain open for attack. For this reason all parries should be formed with a view of countering or attacking immediatly your adversary's blade is turned aside. To attain this end the two ways of holdng the foil allow a variation, that is the nails up or down. The foil blade follows the same line in either case, the difference being only in the positions of the wrist, arm and elbow.

THE SIMPLE PARRIES.

Are made when your adversary disengages from right to left or high to low, and should be made with the slightest possible movement of the wrist and foil, nescessary to turn the thrust aside.

COUNTER PARRIES.

Are those which describe a circle round the adversary's blade, until it meets it again in the original line of engagement, and throwing off the attack in an opposite line from that in which it is directed.

OPPOSITION.

Opposition is where one blade is pressed against another. A good opposition is an essential feature in fencing; as you are guarded at least on one side; it also enables you to discover your adversary's intention by the feel of his foil.

THE ENGAGEMENTS.

Crossing foils with an adversary is termed The Engagement; when in attacking you he shifts his blade, as from right to left or left to right it is a disengage.

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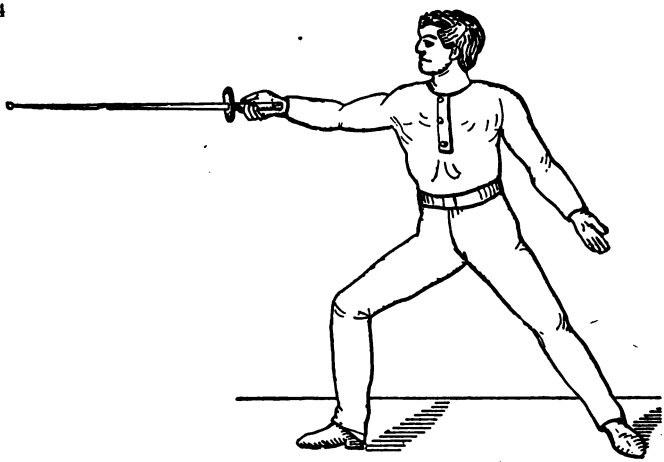

FIG. 12.
THE THRUST OR ATTACK, LEFT-HIGH.

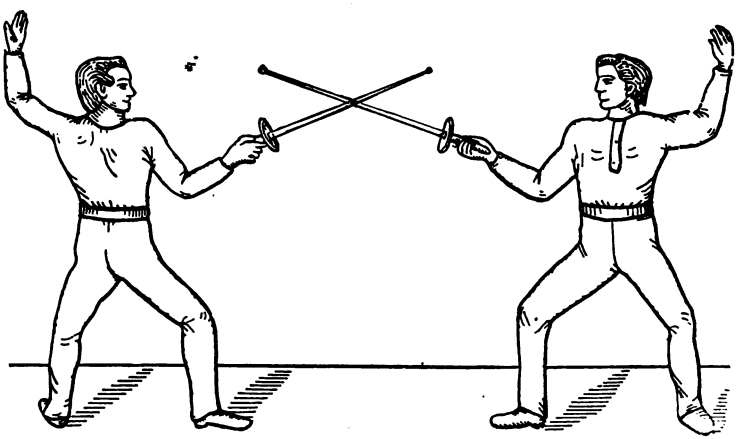

FIG. 13.
THE LEFT-HIGH ENGAGEMENT, INNER-HIGH PARRY.

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THE LEFT-HIGH ENGAGE. FIG. 13.

Cross the foils about six inches from the button, oppose the adversary's foil sufficiently to prevent him from thrusting in the engage. Keep the finger nails up, the right arm bent inwards. The point of your foil should be as high as your opponent's face, your right forearm as high as your chest. By pressing the hand to the left this makes the Inner-high parry.

THE RIGHT-HIGH ENGAGE. FIG. 14.

This engage, being the opposite to the Left-high, differs from it only in the position of the hand, the nails being turned down, the foils joined as in the Left-high. By turning the hand to the right, pressing outwards, this makes the Outer-high parry.

LEFT-HIGH THRUST. FIG. 12.

When engaged to the left of your adversary's foil, press with the hilt of your blade upon the point of his, thus forcing it out of line. Straighten the arm, raising the arm and hand, lowering the point of the foil, turn the nails upwards, step forward from fifteen to eighteen inches with the right foot, and straighten the left leg by pressing back the knee. Do not move the left foot, which must be kept flat and firm.

At the moment of thrusting, lower the left hand to a point within a few inches of the thigh.

Attention should be paid to the position of the legs; the feet remain at right angles and the right leg should be perpendicular from the knee down. Keep the head and shoulders the same as when on-guard.

THE SIMPLE INNER-PARRY. FIG. 13.

Press the point of your opponent's foil off to the left by beating it with the hilt of yours, passing your arm across your body. Keep the foil in the position on-guard and turn the nails to the left.

INNER COUNTER-PARRY. FIG. 8.

When your adversary feints to thrust Right-high, follow his foil by making a small circular motion to a right until you meet it again in the same place. If he disengages a second time, take the simple parry. This makes a good and safe parry, as it stops most of the feints.

COUNTER-PARRY AND RETURN.

More hits are made by this means then by any other form of attack, therefore constant practice at it with an instructor or opponent should be had. Make a strong and proper parry that the adversary's blade

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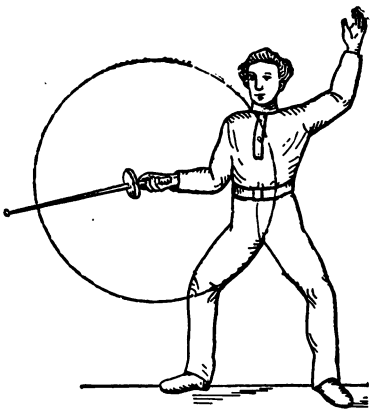

FIG. 8.
INNER HIGH-COUNTER PARRY.

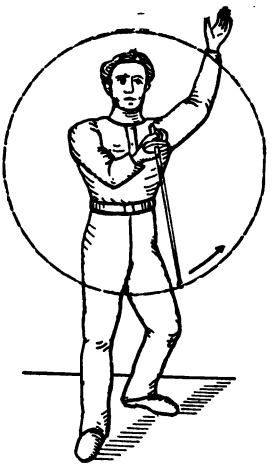

FIG. 9.
OUTER HIGH-COUNTER PARRY.

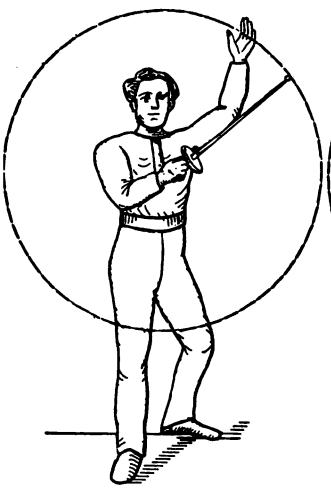

FIG. 10.
INNER LOW-COUNTER PARRY.

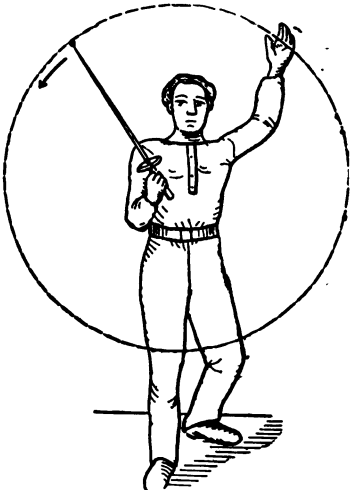

FIG. 11.
OUTER LOW-COUNTER PARRY.

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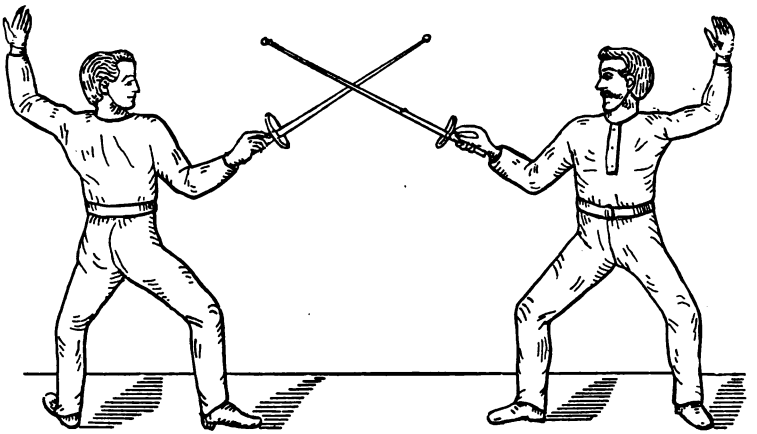

FIG. 14.
THE RIGHT-HIGH ENGAGEMENT, OUTER-HIGH PARRY.

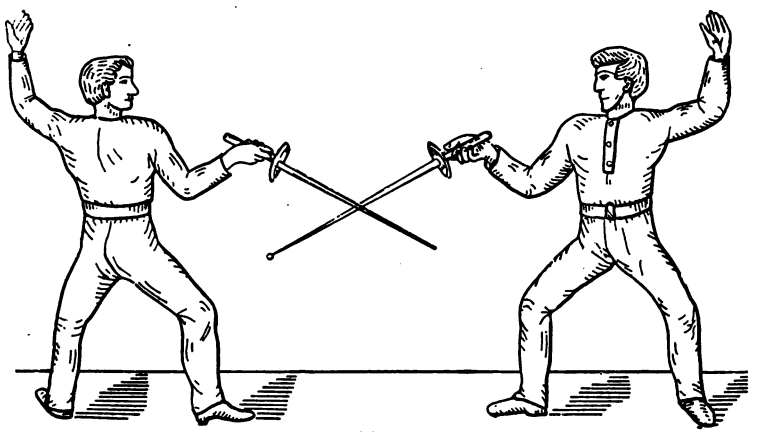

FIG. 15.
THE LEFT-LOW ENGAGEMENT, INNER-LOW PARRY.

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may be thrown out of line, then from the position of the parry and without other movement than that of the arm; thrust in return. The movement of the foil should be continuous and become almost one action in its lightning rapidity. The return is generally delivered with the nails up, though there is sometimes an advantage in keeping them down.

The return is generally made direct, but sometimes the disengage or cut over the point, can be used.

RIGHT-HIGH THRUST. Fig. 17.

Being engaged to the right of your adversary's blade, if he is not well covered, straighten your arm, lowering the point of your foil to his chest, thrust with the nails down, looking inside the arm. Keep the body upright, shoulders back, feet firm on the ground, left knee straight, right leg perpendicular from the knee to the ankle.

SIMPLE OUTER-PARRY. Fig. 14.

Turn your hand outwards moving the forearm slightly to the right, foil in position on-guard.

COUNTER OF HALF-CIRCLE. Fig. 9.

In making an assault, if your opponent passes his foil over yours, follow by making a circle till you meet it again in a half circle, if he disengages again, take the simple parry. If necessary make the circle twice, keeping the hand well up and holding the foil firmly.

COUNTER-PARRY. Fig. 9.

Follow your adversary's foil to the left, in a circular movement meeting it again in the same line of attack. This being taken after a disengage, if your adversary disengages again, take the simple Right-high parry.

Have the nails down, and be careful not to get too near your opponent.

COUNTER-PARRY AND RETURN.

After the parry, direct your point at the chest of your opponent either Right-high or Left-high.

HALF-CIRCLE PARRY. Fig. 9.

This is used after having parried high for a low thrust. Raise the hand as high as the shoulder, bend the arm, turn the nails upwards, draw the elbow in, parry with the point low. Return, thrusting Right-high.

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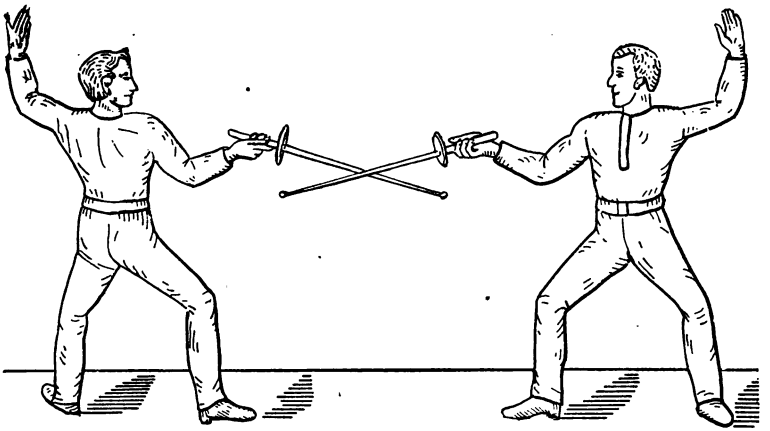

FIG. 16.
THE RIGHT-LOW ENGAGEMENT, OUTER-LOW PARRY.

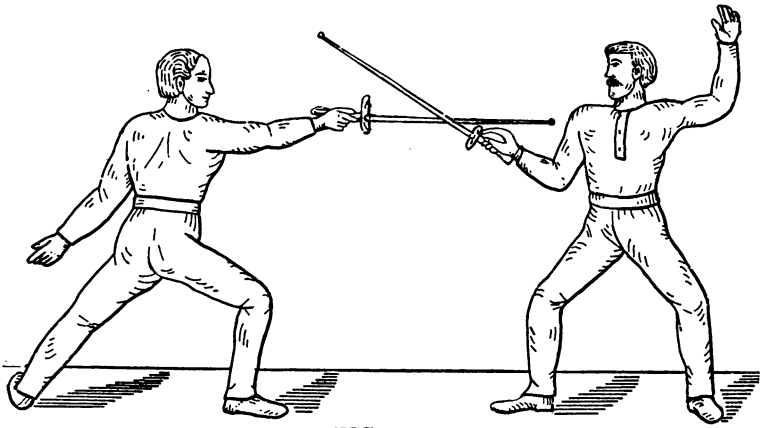

FIG. 17.
DISENGAGE FROM LEFT TO RIGHT AND THE SIMPLE OUTER-HIGH PARRY.

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LOW THRUSTS. Figs. 15, 16.

The low thrusts are similar to the high in the movements of the hand and arm. The point to direct your foil at, is just under your opponent's sword arm.

PARRY. Figs. 15, 16.

To parry the thrust on the right, beat the point of your adversary's foil with the hilt of your blade, use the Inner-low parry of half-circle nails down, for the thrust on the left use the Outer-parry of half-circle nails up.

Return all low thrusts with high ones. Hold the head well up, do not throw the body too much forward and recover quickly.

COUNTER-PARRIES Fig. 8.

Counter-parry all low thrusts the same as the high-thrusts. Counter-parry and return also the same.

THE DISENGAGES. Figs. 17, 18.

When your opponent presses your foil, lower your point to within two or three inches of his hilt, quickly passing it to the opposite side of his blade; straighten the arm and thrust. Recover in the original engagement.

CHANGE OF ENGAGEMENT.

The change, differs from the disengagement in the fact that it is a mere shifting of the foil from one side of your adversary's blade to the other without straightening the arm; an attack upon his blade only. It is performed by a circular movement which carries your point under the hilt of his foil, to the opposite side.

FEINTS.

The feint of ONE, TWO, consists of disengaging from right to left or left to right, straighten the arm; the moment your opponent uses the simple parry return to the opposite side, thrust and recover.

The feint of ONE, TWO, THREE, consists of disengaging, from one side to the other returning again and then disengaging a third time.

The LOW FEINTS are similar in action, drop your point under your opponent's hilt, principally by the movement of the fingers and wrist.

TO THRUST AT ALL FEINTS.

Endeavor to confuse your opponent by beating the ground with

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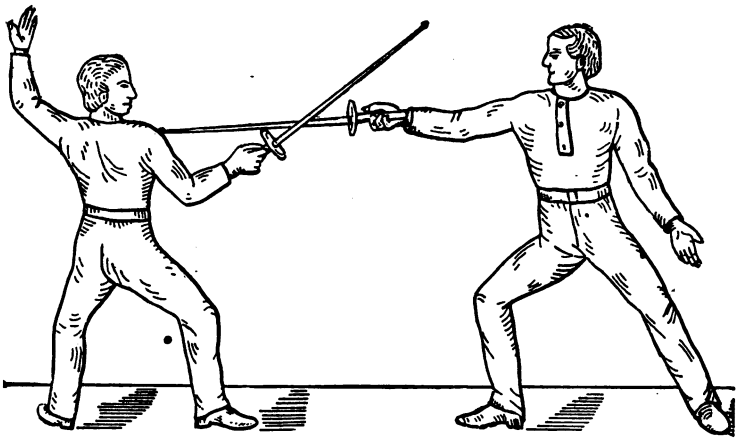

FIG. 18.
DISENGAGE FROM RIGHT TO LEFT AND THE SIMPLE INNER-HIGH PARRY.

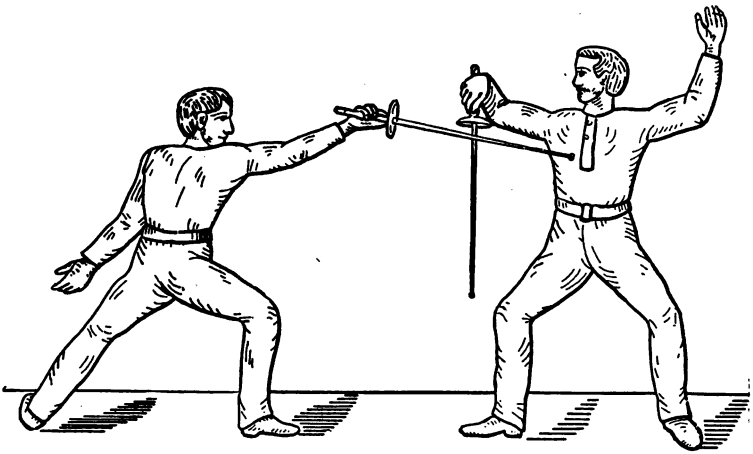

FIG. 19.
LEFT-LOW THRUST AND THE INNER-LOW PARRY.

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the right foot, disengage without thrusting, extending the arm; by this means you will discover what parries he intends taking and what thrust you can safely make.

WRIST PRACTICE.

An excellent practice is for two persons is to counter right and left, as follows. Your adversary disengages on you, take the counter, disengage without touching, he taking the counter on your disengage; repeat this for some time then reverse the movements. This practice will develop the two essential things of fencing; a strong and supple wrist.

THE CUT OVER THE POINT. FIG. 21.

When engaged on either side. If your adversary holds his hand low with the point high, raise your hand sufficiently to clear his foil without exposing your body. Cut the foil over his point and thrust for the center of his chest. If he parries, disengage under his arm and thrust on the opposite side. The cut and thrust should be made simultaneously.

Be careful that the body is well covered that you may not be hit at the same time. The same caution should be observed in the disengages.

BINDING.

When your blade clings to your opponent's as it turns with it, it is termed binding his blade. For an attack on this principle, draw your wrist in, sufficiently to oppose your hilt to your adversary's point, then suddenly from that position, bind your blade over his, and without quitting it, bring your point in a line with his body under the arm, thrust Left-low keeping the foil in opposition.

THE TIME-THRUST.

Time-thrusts are for the purpose of forestalling instead of parrying and their success depends upon their being timed exactly as your adversary is planning to execute an attack. When your opponent advances with his hand low, stretch the arm and thrust quickly, making sure that you are well covered yourself; if he forces your foil, disengage.

Time-thrusts are made either in opposition or out of opposition; blades crossed or not crossed; those in opposition are less dangerous. There are also the TIME over the arm and TIME under it.

Use the Time-thrusts only when your opponent unwisely exposes himself and you are certain that you will not get hit at the same time.

TO PARRY ALL FEINTS.

To confuse your adversary, vary the parries by making use of all

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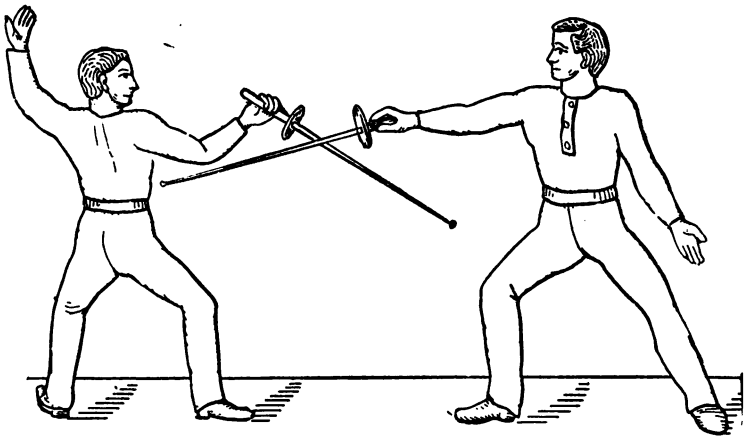

FIG. 20.
RIGHT-LOW THRUST AND THE OUTER-LOW PARRY.

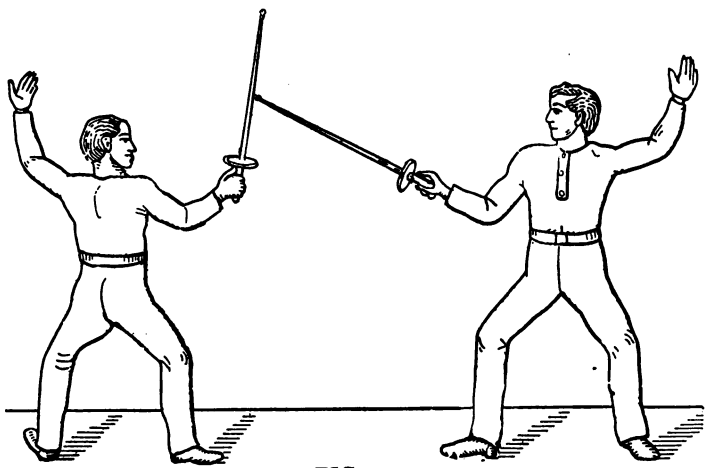

FIG. 21.
THE CUT-OVER-THE-POINT.

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the guards and parries, counter-parries, and half-circles. In fact make as many movements as possible to deceive your opponent; but never deviating from the opposition on whichever side you are engaged thereby running a risk of being hit while making the feints.

THE ASSAULT.

In an assault with the foils, the combatants should always be provided, with mask, jacket and gloves, and the foil should be properly buttoned. When you put yourself On-guard, endeavor to discover whether your adversary intends to attack or defend; for this purpose take one step back, showing your point opposite his chest, if he thrusts, parry simple, should he feint, counter-parry, etc.

Try not to let your adversary know your intention, by your eye or otherwise, keep changing to avoid this advantage which you may give him. Keep the head back in Thrusting. Always take care to be covered in whatever side you are engaged; if left, cover the body to the inside, if right, cover the body outside, observe the same rule for the low guards.

PRACTICE EXERCISE.

Fencers practicing without a master should go through a thrusting exercise before commencing an assault. A simple exercise is here given for those who have learned all the movements.

1. On-guard, engage Left-high, Disengage, Thrust, recover right
2. Engage Right-high, Disengage, Thrust, recover left.
3. Engage Left-high, feint one, two, Thrust, recover right.
4. Same from right engagement.
5. Engage Right-high, Disengage. The opponent Counter-parrying, follow him round, Thrust.
6. Same from Left-high.
7. Round to the right, Thrust, Round to the left, Thrust.
8. Opponent Disengage; Parry simple, Thrust.
9. Opponent Disengage, Counter-parry and return.
10. Engage Right-high, beat with the foot, Thrust.
11. Same, beat, feint one, two, Thrust.
12. Same; Left-high.

In these exercises the pupil must endeavor to touch his opponent when he thrusts. By practicing this lesson you will in a degree, check the formation of awkward habits, which are apt to attend too constant fencing without intervening lessons from a qualified master.

The following rules should receive careful attention.

Engage out of the immediate reach of your adversary and always cross his foil, if possible, right or left-high. Regulate your guard to his height.

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If your adversary will not cross blades, threaten him with the point, but do not thrust unless you have a decided advantage.

If he raises his point, beat sharply and thrust. If you have the advantage of reach, attack; if not, trust chiefly to the counter-parry and return.

Be not confused when you find your foil jarred and crossed in an irregular manner. With a little practice you will see how to avoid this and profit by the irregularity.

Whip along the blade on the left or wrench over it from the right, when your adversary engages with a straightened arm, or attempts to arrest an attack by extending it.

Disengage to the opposite side, when your opponent attempts to beat.

Yield the wrist and blade to his action, without quitting his foil, when he attacks by circling the blade, for by yielding the wrist the foil is brought round to the original engagement.

When your adversary rests on his thrust, beat or wrench before returning his thrust.

Regain the position of defence after each thrust, whether successful or not.

To plan an attack on your adversary; feign the semblance of disengagement to find his usual manner of parrying.

If he tries that upon you, adopt some particular parry in order to draw an attack founded upon it, which you will then be prepared to meet and turn to advantage.

Disengagements made under the wrist are more dangerous then those made close along the blade. It is easier to cut over the point when your adversary's guard is low and his point high, because your point is near to his point. And it is easier to disengage when your point is near his hilt.

Watch good fencers when ever you have an opportunity.

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GYMNASTIC EXERCISES.

In the preceding exercises the development of particular muscles was secondary to attaining skill at them, the chief purpose in all of them being to out-do one's opponent. The Gymnastic Exercises aim directly at the improvement of the various parts of the muscular system, for by the judicious use of the gymnastic machinery the body gradually accustoms itself to the demand for muscular exertion, expansion and compression.

The practice of gymnastics not only increases bodily strength, but teaches the pupil how to to economize the power which he possesses. As the action of the body depends upon the co-operation of the muscles, skill and grace consists nearly as much as in the suppression of unnecessary movements as in acquiring dexterity in the necessary ones.

THE HORIZONTAL-BAR.

Fig. 1. Hanging by the hands. Keep the body straight, feet close together.

Fig. 2. Hanging by the toes. Hang by the hands, bring the legs up, hook the toes over the bar, let go the hands, straighten the body and stretch the arms or fold them. Draw the body up, take hold the bar with the hands, letting the legs down.

Fig. 3. To get on the Bar; gradually draw up to the chin, swing the leg up and throw it over the bar. Swing the hanging leg and bring the body above the bar. Keep the body straight and upright.

Fig. 4. To chin-the-bar. Grasp the bar with the palms to the front draw the body up until the chin is above the bar, then lower the body, straightening the arms.

Fig. 5. Forward Knee-Swing. Straighten the upper portion of the body, keeping the whole weight on the arms, throw the head forward, Plunge forward and around, keeping a tight hold with the hands, body erect, make a complete revolution round the bar.

Fig. 6. Backward Knee-Swing. Throw the right leg back, at the same time slip the left leg down catching the bar in the bend of the knee, throw the head back, give a good swing, make a backward turn around the bar.

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Fig. 7. Forward Double-Knee-Swing. Raise the body, let the whole weight rest on the arms; throw the chest out and head back, keep the legs rather straight, swing forward and entirely around the bar returning to the sitting position.

Fig. 8. Backward Double-Knee-Swing. From the sitting position, drop back to the knees; fall backwards with arms extended, swing clear around to the sitting position, keeping a tight hold of the bar with the knees.

Fig. 9. Backward-Circle. Keep the arms stiff, throw the body a trifle out from the bar thereby getting impetus to go entirely around.

Fig. 10. Getting on the Bar. From the position in Fig. 1, take a small swing, throw the leg between the hands, give a good swing with the other leg and circle up on to the bar.

Fig. 11. Slow Pull-Up. Get the hands well over the bar, hanging in fact by the wrists, raise the elbows and pull up and over the bar. Keep the legs well together.

Fig. 12. The Roll-Off. Sit perfectly straight on the bar, bring the arms above the head and fall backwards, turning a partial somersault to the floor. Be careful not to draw the legs up; and practice at first with a belt or mattress.

Fig. 13. Pull over the bar backwards. Pass the legs through the hands, straighten the body draw up a little above the bar, and bending the body slightly, roll over the bar gaining a sitting posture.

Fig. 14. Double Arm-Swing. From the sitting position, straighten the body, put the arms straight down behind, slip down until the bar catches inside the arms, clasp the hands across the chest, create a swing with the legs and circle clear around the bar. This movement can also be reversed.

Fig. 15. Pull over the bar forward. Draw up to the chest; throw the head back, project the legs forward and upward, at the same time straighten the arms and as the legs pass over the bar pull up on the arms, coming up on the other side of the bar as in Fig. 16.

Fig. 17, 18. Back and Front Horizontals. Hang in a horizontal position under the bar, keep the head well back and support the entire weight with the arms.

Fig 19, 21. Giant-Swing. Throw the body up to nearly a hand-balance, bend the body slightly, get a good momentum, swing down. At the bottom of the swing, throw the head back, jerk the legs up, draw in the arms, thus coming up on top of the bar.

Fig. 20. Lay-Out Somersault. From the Forward Giant-Swing; when the body is horizontal, let go the hands, throw the head well

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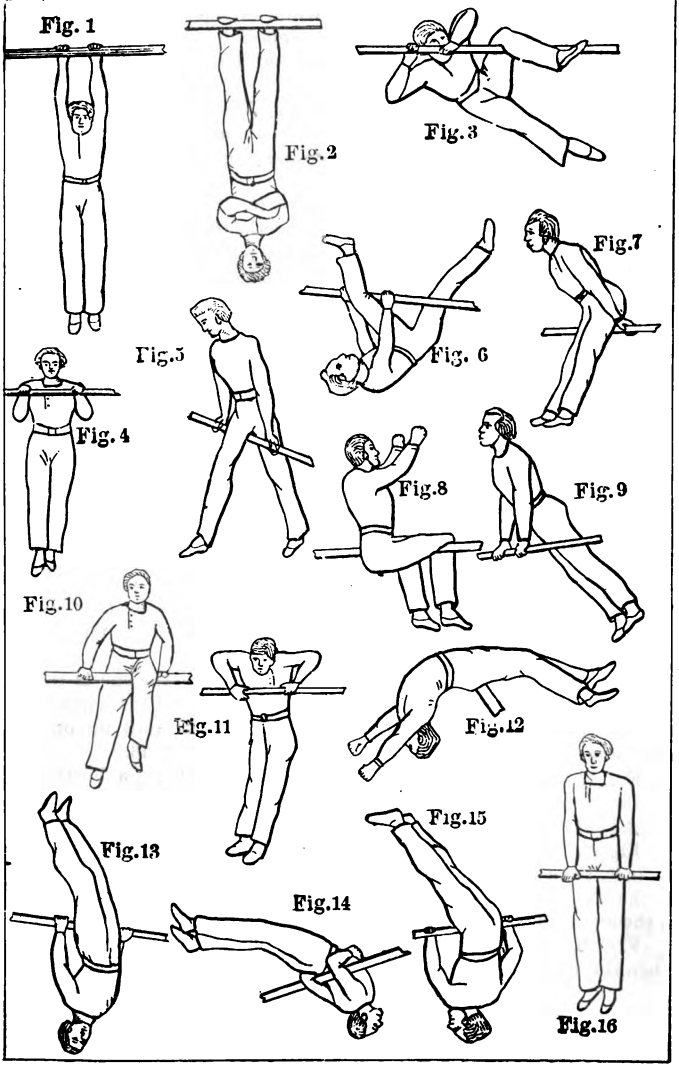

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back, chest out, turn quite around, alighting on the feet.

Fig. 22, 23. Back Giant-Swing. Grasp the bar with the fingers under and the thumb over. Incline the body forward until nearly horizontal, throw the legs up, arms bent, fall over, straighten the arms, swing around, come up again to the position of Fig. 22.

Fig. 24. Snap-Up. Hang on the bar, bring the feet up to it, shoot the legs out as far as possible, draw the waist up to the bar, make a sudden change of hands; bringing them over the bar and pulling the body over it to the position in Fig. 16,

THE PARALLEL-BARS.

Fig. 25, 26. Vaulting. Swing backwards or forwards, throw the legs over the side. Keep the body straight and legs together.

Fig. 27. Walking. Take steps with the arms as even and regular as possible, with the head up and body straight. Walk forward and backward. Perform the same movement by hopping with both arms at once.

Fig. 28, 29. Pumping Movement. Throw the legs back, drop the body forward by bending the arms, swing the legs forward and when the legs are in a horizontal position in front, straighten the arms. Return in the same manner.

Fig. 30, 31. Hand-Balance. Swing the feet forward to get the necessary empetus, swing them back and up to a vertical position above the head bending the arms slightly to assist in keeping the balance, also pressing the head well back between the shoulders.

Fig. 32. Hand-Spring. Swing the legs up, bend the arms, let the body turn nearly over and spring off the bars by pushing on the hands.

Fig. 33, 35. Slow Pull-Up. Place the wrists over the bars, raise the body slowly as high as possible, then turn the elbows out, change the grip and push the body up until the arms are straight.

Fig. 34. Horizontal. Bring the head and shoulders forward so as to counter-balance the legs, holding the body parallel with the bars.

FLYING-RINGS.

Fig. 36. Extension. Draw up to the chin, hold one ring at arms length, the other close to the body. Change to the other arm and repeat. If strong enough spread both arms horizontally.

Fig. 37, 38. Swinging exercises. Increases the force of the swing by drawing up the arms when ascending and straightening them when decending. Draw the legs over the head when at the end of the swing,

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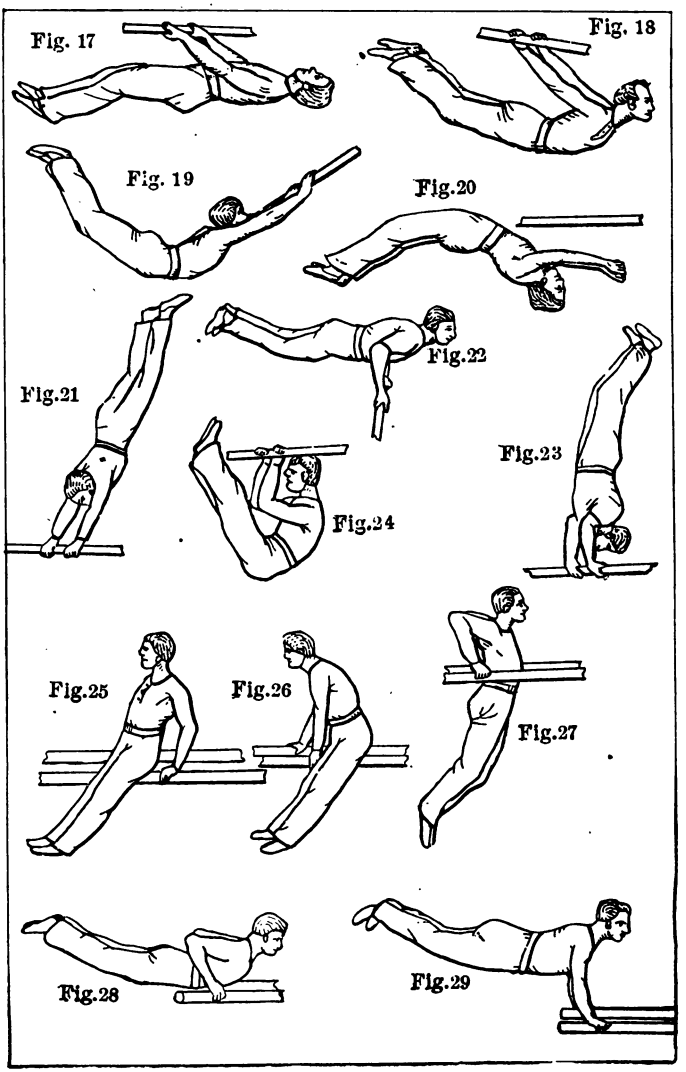

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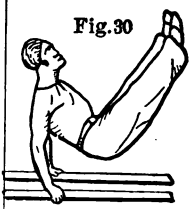
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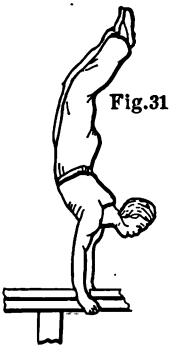
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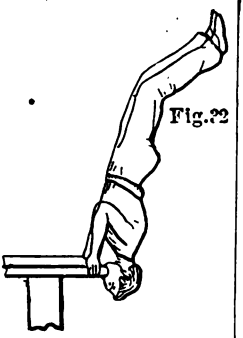
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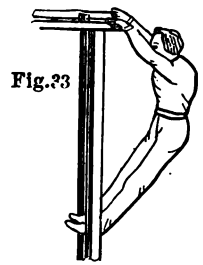
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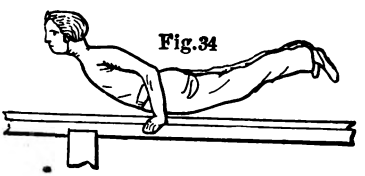
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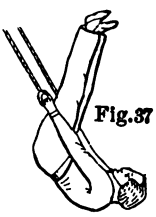
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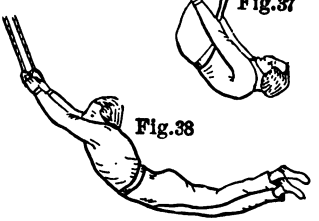
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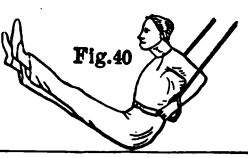
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passing them back at the other end, by shooting them quickly, straight out.

Fig. 39, 40. Swing and Snap-Up. Swing as before until a sufficient force has been gained, then at the end of the swing, snap-up the same as on the horizontal or parallel bars.

VAULTING-HORSE.

Fig. 41, 42. Leg-Springs. Jump on the horse with the hands on the pommels; bring the legs to the kneeling position. Give a good spring, throw the arms up, alight on the ground on the opposite side.

Fig. 43. Leg-Change. Support the weight of the body on the arms. Change the legs simultaneously, drawing one back and passing the other forward.

Fig. 44. Saddle-Vaulting. Sit behind the pommels, bear the weight on the arms, throw the legs up, give a twist, describe a semi-circle with the legs, turning around facing the other way.

Fig. 45. Vaulting through the hands. Take a short run, place the hands on the pommels, pass the legs through the hands, shoot them out in front, spring forward and alight on the other side.

Fig. 46. Vaulting outside the hands. This movement is similar to the last. The spring should be greater and care should be taken to let go the pommels at the proper time.

Fig. 47. Balance. Draw the body over one elbow near the stomach, raise the other hand holding it straight out over the head, assume a horizontal position.

Fig. 48. The Roll-Over. Stand with the back to the horse, bend backwards grasp the pommels, lift the feet and bring the legs over the head, roll over on to the feet on the other side.

Fig. 49, 50. Long-Vault. Take a run and spring on the horse vaulting clear over it. If convenient use a spring-board.

Fig. 51. Hand-Balance. Swing up with the legs straight and arms slightly bent. Finish with a hang-spring off.

FLYING-TRAPEZE.

Fig. 52. Hanging by the toes. Spread the legs, turn the toes out and catch the ropes by the feet.

Fig. 53. Leg-Swing. Throw the legs over the bar; get a good swing, hold tightly with the knees until you reach the other bar, then let go the legs and swing off on the other bar.

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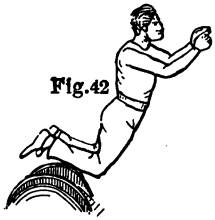
Fig.41

Fig.42



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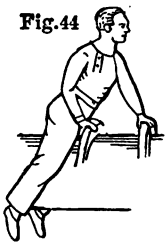

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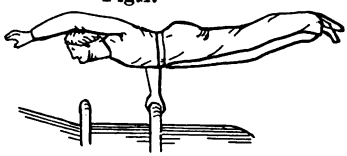

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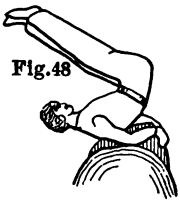

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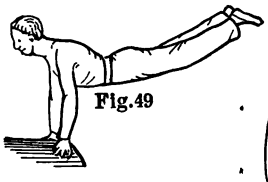

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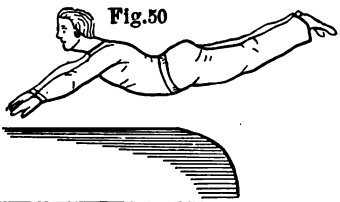

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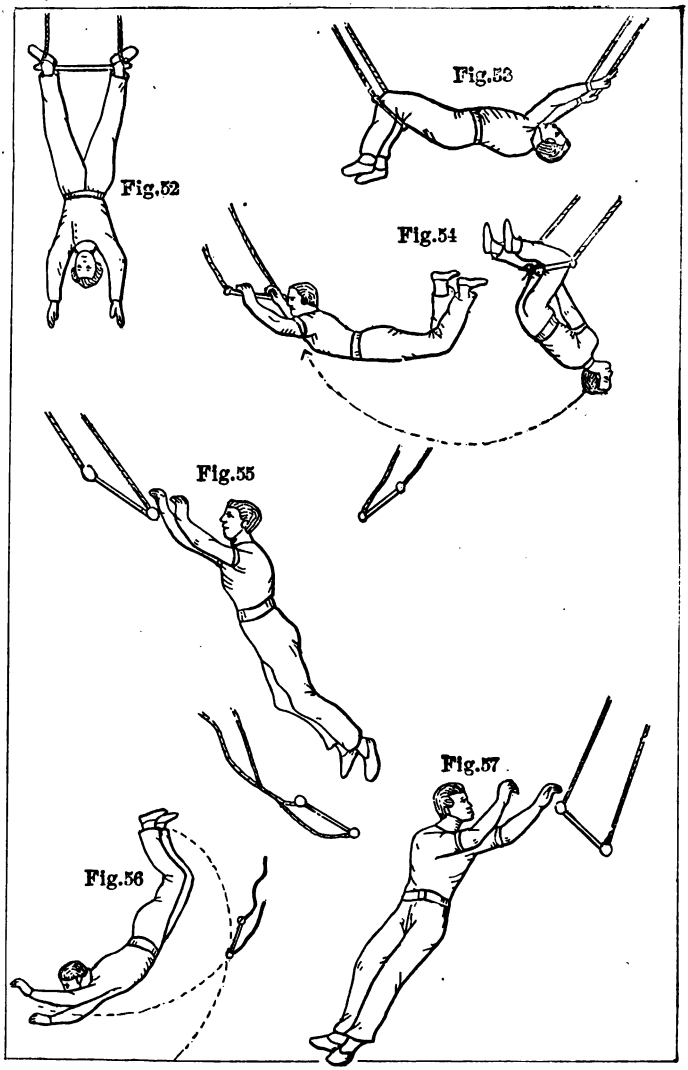

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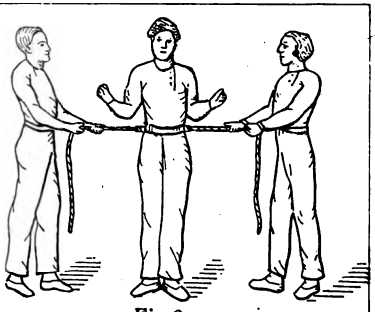
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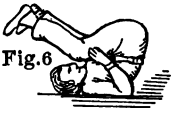
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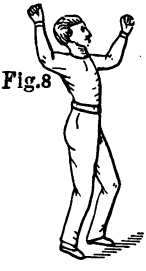
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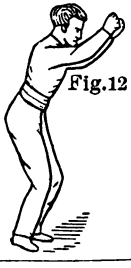
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Fig. 54. Leg-Fly. Get a swing as before, let go the legs, stretch the arms, turning as shown by the dotted lines, catch the other bar and swing off.

Fig. 55. Flying-Jump. From a good swing, draw up the arms, let go and catch the other bar. Jerking the body well forward, at the same time pulling well up and letting go the first bar, and springing to the second.

Fig. 56. Flying-Somersault. Get a good swing; the higher the better; draw the legs up, throw the arms and head back, and chest out, let go, turn a somersault lighting on the feet, on the floor or mattress.

Fig. 57. Half-Turn-Leap. As in Fig. 55, get a good start on the swing, when opposite the stationary bar, give the head and shoulders a good twist at the same time pulling up on the arms; let go, make a half turn and catch the other bar.

TUMBLING OR SOMERSAULT THROWING.

Fig. 1, 2. Leg Exercise. Hold one foot tightly in the hand and hop over it with the other leg. This teaches how to gather the body close in jumping, which is important in tumbling.

Fig. 3. How to begin. Get a strong leather belt, with an eye in each side, into each of which splice a few feet of strong cord or rope. Buckle it around the waist, get a strong companion on each side to hold it and practice each movement until thoroughly mastered, before attempting to do without it.

Fig. 4, 5, 6. The Snap-Up. Lie on your back with the arms above the head. Raise to position in Fig, 4, throw back on the shoulders, bringing the legs over the head and the hands to the ground, then make a quick spring from the hands and shoulders, throw the body forwards and bring the legs quickly down and under the body.

Fig. 7. Hand-Spring. Take a short run, getting a good spring, throw yourself on to the hands, bring the legs quickly over and spring off the hands on to the feet again. At the moment the hands leave the ground, throw them and the head and body forward.

Fig 8, 9. Forward Somersault. Jump up and throw the head forward, desribe a circle with the legs and alight on the feet. This is greatly assisted by the movement of the arms, which should give the momentum to the body by throwing them smartly around and suddenly stopping them by catching the hands on the thighs or knees as in Fig. 9.

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Fig. 1

Fig. 2

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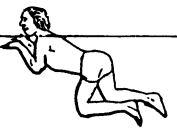

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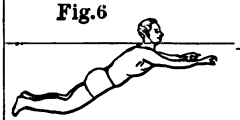

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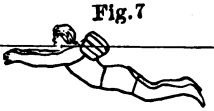

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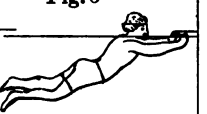

Fig. 9

Fig. 10

Fig. 11

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Fig. 11, 12. The Flip-flap or Back Hand-Spring. Bend down, jerk the head and arms back, bend the upper part of the the body backwards, pitch over on the hands, drawing the legs upwards over the head, then spring from the hands over on to the feet.

Fig. 14, 15. Backward-Somersault. Throw up the arms at the same time taking a good jump, throw the head back, let the feet go right over the head, catch the thighs as in Fig. 9, turn completely over and alight on the feet.

SWIMMING.

Swimming is one of the most enjoyable as well as useful of all athletic exercises, and one of the easiest to learn. The only requistes being water and confidence. As to place, a sloping sandy shore without tide or current, in a secluded spot, is fully as good as a fashionable bathing place.

Fig. 1, 2, 3. The movement of the arms. Walk into the water until it is almost as high as the chin. From the position of Fig. 1, pass the hands to the front, as in Fig. 2, the fingers stiff and pressed together, the thumb held tightly against the fore-finger. Hold the hands together, the thumbs touching the palms, downwards, and the backs upwards. Spread the arms, turn the palms slightly outwards, bringing the hands towards the hips with a steady regular sweep.

Fig. 4, 6. The Stroke. Lean gently forward in the water, give a little push with the feet and draw them up, pass the hands to the front, make the stroke with arms, at the same time spreading the legs and pushing them back, thus propelling the body forward. When the legs have reached their full extent, press them together firmly, keeping them quite straight and the toes pointed. When the body begins to sink, draw them up and take another stroke.

Fig. 5. Treading. Keep the body perpendicular, and make exactly the same stroke with the legs as in swimming on the chest.

Fig. 7. Swimming with a preserver. Make a bag of cloth, fill it

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with corks or chips, tie it securely under the arms. Then practice the movements as directed.

Fig. 8. Swimming with a plank. Get a short thick plank, and, holding it in front with the hands, propel it forward by kicking with the legs as in ordinary swimming.

Fig. 9. Swimming on the back. Lie on the back, paddle gently with the hands and kick out smartly with the feet, spreading them wide apart and bringing them together again. Be careful to keep the hands well under water, the spine arched and the head pressed back between the shoulders.

Fig. 10. Over-hand Stroke. In making this stroke the swimmer should start upon the right side; thrust the right arm forward and as it is brought back, thrust forward the same with the left hand. The swing of the arm should be just above the surface of the water, the hand dipping into it when the arm is stretched to its utmost. The action of the feet being similar to that of swimming on the chest.

Fig. 11. The Side-Stroke. Lie on the right side, stretch the right arm forward, keeping the fingers quite straight, the hands held edgeways; to cut the water like a knife. The left hand placed across the chest, with the back against the right breast. Kick out with the legs, and before the momentum is lost, bring the right hand round with a broad sweep until the hand almost reaches the right thigh, at the same time making a similar sweep with the left hand, but carrying it back as far as it can go.

Fig. 12. Floating. Lie on the back, legs straight, hand at the side. Arch the spine and let the head sink well back. In this attitude, moving neither hands nor feet; the body cannot sink lower then the lips and the eyebrows, leaving the nostrils free for the passage of air.

Fig. 13. Diving. Take a short run and leap head first into the water. Join the hands over the head, keep the body quite stiff with the arms and legs in a straight line.

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ATHLETIC SPORTS.

ATHLETIC SPORTS, under which designation we class feats of pedestrianism and of hurling heavy weights, but not oarsmanship or proficiency in pastimes, were popular pursuits at schools many years before they were taken up by the Universities, or before athletic clubs were formed among adults. Highland games use to be performed at the Annual Caledonian Meetings, and to some extent the programme adopted at these gatherings formed the basis of the list of feats practised in school athletics, with the chief exception of Tossing the Caber, a feat which is essentially Caledonian. It will be seen, therefore, that some remarks and suggestions on this subject are especially in place in a work designed for young men.

The usual programme of an athleti sports contest runs very much as follows:—Short distance race; long distance ditto; one or more races at intermediate distances; a hurdle race; high jump and broad jump, with sometimes a pole jump; putting the shot; and throwing the hammer or throwing the base-ball. This last now seldom finds place in programmes among adult athletes. The usual sprint distance is 100 yards. A mile race is most common and sometimes there is also a two or three mile race, and a steeplechase in addition, as a still futher test of stamina. A quarter-mile or 600 yards, and half-mile race will also be often found, for the benefit of those who can combine speed with a certain amount of stamina. Sometimes there is also a walking race.

SPRINTING.

Under this head are classed races which do not exceed 440 yards. In order to prepare himself for a hundred yards race (irrespective of the training, of which we shall treat generally in due course), the candidate cannot do better then begin by steady walking exercise, at a medium rate of three and three-quarter miles to four miles an hour, of about five miles in the day, to harden his muscles. He may run about 200 yards twice during his walk, but should only run briskly, not violently; while he is "soft" it is a great mistake to put any undue

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strain on the ligaments of the body. As he becomes firmer in muscle, he may reduce the distance which he runs, and cover it more rapidly, until he can run the actual 100 yards at top speed. Still, it is wise not to run the course every day at his *very* best; the squeezing the last ounce out of the powers of the body too often tells a tale, even in so short a spin. If he runs the distance within two or three yards of his best powers this will do for two days out of three. Every third day he may see what he can really do, and try for himself whereabouts in the course he best makes his one principal rush. A 600 yards race is not often run at a homogeneous pace; there is some space which the runner covers at greater speed than any other. The runner should practice starts, which are all important In a short spin. He should stand thus: one foot (left for choice), about its own length and three inches more in front of its fellow, the body upright, and all the weight on the hinder foot.

QUARTER-MILE RACE.

This is about the severest course which can be run; it requires both pace and stamina. The competitor should practise walking exercise in the same way as for shorter distance preparations, but he should run the racing distance only once a day, and not run the full distance at first; 250 yards will do to begin with, and this he can increase as he gets fitter till he reaches full distance. He should not run himself quite out more than twice a week, and should not do the whole course at full pace within three or four days of his race; during the last day or two starts of 50 yards, and spins of 120, will suffice to keep him in trim. For a half-mile he should prepare himself in much the same way but should double the preparatory and practice distances, beginning at 500 yards early in training.

MILE RACING.

For this more preparatory walking exercise is wanted, and the mile should be run daily at first, but to commence with, the pace should be little more than a jog, at about two-thirds of the runner's real powers. The speed may be increased as practice progresses, but the full distance should not be run out to the last gasp more than once a week, and not at all within four or five days, or even a week, of the race. The same for two miles, only that a still longer

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rest is needed between the last trial at full speed and the day of the race.

HURDLE RACING.

This class of race is too much reduced to a sort of "sleight-of-toe" among grown athletes. The distance and jumps are usually uniform—120 yards and ten flights of hurdles, three feet six inches high, and ten yards apart. The runner practises his step for these, and would be quite thrown out if the distance between the flights or their height were suddenly varied unknown to him. With growing boys there is less likelihood of the science of taking the hurdles in the stride becoming so studied, for their stride and strength are daily varying with growth. Adults usually do the "three step" movement, which has superseded the "four step." They "buck" the hurdles, trotting over them and not jumping them, lighting on the opposite foot from that on which they took off, and going on thence in their stride. Older boys may adopt the same step with advantage; mere lads will not have stride enough to cover the distance between the hurdles in three steps; they will be forced to run and jump, instead of "bucking." The best thing that they can practise is to alight after each jump on one foot only, and to step on with the next, taking off for the new stride with the foot on which they land. To learn this "bucking" step the runner should commence with low hurdles the regulation distance apart, and having acquired the step both as to take off, landing, and continuation of the stride, then increase the height until he can do the trick over full-sized obstacles. He can lower the hurdles by sloping them. He may prepare himself as to exercise in the same way as for 100 yards racing, and similarly practice starts.

For a steeplechase the runner should combine the jumping practice of hurdle-racing with the preparation for long-distance running.

JUMPING.

This is a feat which has greatly progressed with practice of late years. A quarter of a century ago any one who could jump five feet was looked upon as a wonder; and four feet eight inches often won a college or public school competition. Now those who have a speciality for it practice it so much that they soon add a foot or two to their range. The competitor requires to get himself as

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light as he can, and to avoid all heavy work with arms and back which may develop muscle where not wanted for jumping. The less lumber he carries the higher he will jump. He should practice daily, but never tire himself. The amount of run he takes to a high jump is very much a matter of taste, but a dozen steps usually suffice. To time the "take off" is the great art, and the distance for taking off should be half the height of the jump, in front of the bar. The legs should be tucked well up, and the whole body thrown forward with just sufficient force to clear the bar, but all the rest of the power should be expended on the upward spring.

Two upright deals, with nails driven in, and holes bored to admit pegs, half an inch apart, with a light cross-bar laid on them, are all the apparatus needed for practice; the height jumped should be measured, and a piece of paper may be laid down to mark the take off, until the eye gets used to the distance. The starting off and landing should both be from the toes.

In wide jumping the best practice is to cut a gutter in the turf, whence to take off. Twenty paces suffice for the run. The chief study, apart from development of the power of spring, is to so time the step from the beginning of the run that the last stride before the spring may finish close on the edge of the take off, without any necessity for shortening the stride to make it fit, else impetus is wasted.

POLE JUMPING.

The pole jump of athletes is different from practical pole jumping. In the former the athlete quits the pole and throws it from him as he completes his spring, and so adds to his impetus; in the latter, crossing a country, the pole is retained, and dropped over the obstacle with the jump. A 12-foot pole, of ash (or pine for a light-weight), shod with iron spikes, is the usual implement. It should be held with palms facing each other, one hand above the other. That hand should be uppermost which is on the opposite side to the foot from which the pupil chiefly takes his spring—*i. e.* the foot which last leaves the ground. The lower hand should be about the height of the obstacle: this teaches the pupil to lift his whole body as high as his hands on each spring. The pole should be held straight in front, and in a high jump on the rise the feet

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should be thrown to the outside, the whole weight on the hands, back and shoulders stiff, so as to admit of the body being like a bar of iron, and horizontal as it passes over the bar. As the pupil pro gresses he will be able to elevate his whole body higher than his his hands at the moment he clears the bar. A good jumper will clear more than the hight of his pole. Swinging his whole body over, supported on his hands, and then springing with the hands off the pole as he quits it, he will clear his arms of the bar. In wide jumping (especially at a dyke, in the manner in vogue in crossing the fens), great care is necessary to keep the pole straight in the line of spring, else, if the jump is to one side there is a risk of a fall in the water. So long as the pole is straight in front the body rises for the first half of the jump, and when it has reached its greatest elevation, its own weight takes it over; but if the pole stands to right or left the full elevation is lost, and so is the final swing of descent which bears the body to the further shore. The feet should be carried well in front in the broad jump, not swung round as in clearing a height.

THROWING THE HAMMER.

This sport is Caledonian in origin. The regulation hammer is 16lbs., and handle three feet six inches long; but boys require a lighter one. The most effective way of throwing is to swing the hammer round the body twice, the arms fully extended, and with a run, swaying the whole body with it in the last half-turn, then letting it go. The requisites are:—1. To let go in the right direction; 2. Not to lift the head of the hammer higher than the hands in the swing; 3. To time the step to the take off. It is a dangerous feat to be practiced by a tyro within range of spectators; he may let the hammer go at the wrong moment, and in the wrong direction. Seven feet is the regulation run. Plenty of dumbbell exercise helps to harden the muscles of the arms, shoulders and neck for this feat, and for the next one mentioned.

PUTTING THE SHOT.

Sixteen pounds is the full-size shot for this feat, but young boys require a lighter one. The regulation run is seven feet, and the feet should not pass the "scratch" at or after delivery. The "put"

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must be with *one* hand (the right, as we presume the student to be right-handed). The left may be used to adjust the shot in the palm of the right; it may steady the shot there till the moment of delivery, and then must quit it. The putter stands on his toes, left forward, and takes a rise or two on his toes to get up swing; then he steps off with his right, and takes two hops on his left leg; on landing from the second hop he strides on with his right, and delivers the shot just as his right foot comes down. Then he must stop his body and not cross the line, else it is "no put," though it counts as a "try."

THROWING THE BASE BALL.

Hardly a schoolboy is unable to throw, yet the strongest arm is not always the most propelling for a throw. The secret of throwing is to keep shoulder, elbow and wrist joints all loose when the arm is drawn back; then to hurl out the arm, to let all three joints straighten simultaneously, and to let the missile quit the grasp at that juncture. If any one joint straightens before the other, or the delivery is not timed to coincide with the triple straightening, power is lost. A run adds impetus to the throw.

TOSSING THE CABER.

This is essentially Scottish, and seldom, if ever, finds its way into American athletics. Nevertheless, a description of it is necessary to complete the series of feats. The "caber" is a spar, or rather beam (a young tree), heavier at one end than the other. It is held perpendicularly, small end downwards, and balanced in the hands against the chest; then with a run the athlete "tosses" it, so as to make it fall on the big end and turn over. The "caber" is usually so big at first that no one can toss it clean over. If all fail, then a bit is sawn off, and another round is tried by competition, and so on until some one turns it clean over, so that the small end lies away from the direction whence it came. If more than one tosses it over, the straightest fall and fartherest toss wins.

HARE AND HOUNDS.

This, or what is called a "Paper Chase," is an old-standing school recreation, which has at last developed into a sort of athletic sport—*i. e.*, the competitors train for it, run against Father Time as

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well as against each other, and are just as keen to beat each other in the run home, and even more so, than to catch the "hares;" in fact, the object of this game rather plays second fiddle among the hounds. Metropolitan and other athletic clubs have taken up the pursuit, as well as public schools. Formerly the fun of a "paper chase" was to explore new country for each hunt; but when rivalry of records of "time" began to establish itself, standard courses became more popular, and the interest of finding the way over a new line became subservient to that of competing against the best recorded pace of former performers over old lines of country. The sport is now nothing more or less than a steeple-chase on foot between the hounds.

In running a course of this sort, no "hound" can expect to take his fences in his stride, or to jump the majority of them at all. They are not made-up fences, such as are found on a regulation steeple-chase course of artificial creation, but are the *bona-fide* landmarks of enclosures, and would often prove too much for even a good hunter, unless the rider carefully picked a weak spot. The best costume is a sailor's guernsey, which leaves the arms free to play, keeps the body warm, and at the same time ventilates it; below, flannel trousers, the ankles and calves of them tucked into stout worsted stockings, gartered outside. This protects the legs against thorns better than mere stockings below knickerbockers, and the thorns in a hedge that has to be pierced through are no joke. Spiked shoes are better avoided; they are well enough on a running path or on turf, but over sticky ploughs they carry mud to the soles and impede the runner. The best shoe is a brown leather or leather and canvas "rowing" shoe, or what would be a lawn tennis shoe but for having a leather *vice* an india rubber sole. The runner does not want to run on his toes, but nearly flat-footed all the way. Judgment of pace is, next to training, the most important requisite and this the runner can learn only by experience. The most distressing part of the run is often the early part of it, when first wind has gone and second wind has not come again. With second wind a good-plucked one strides along merrily. The pack should keep together, if only to hit off the "scent" at checks, during the early part of the run; if they want to run jealous, the last mile or two, when they have rounded in sight of home, is plenty of time to begin

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to race for the honor of pride of place. The "scent" is paper torn small, and strewn by the hares as they go. It is carried in canvas bags, and to ensure a pace one of the two hares can run a section of a circle, while the other cuts the arc and meets him at the end of the curve; then the one who has been husbanding his powers can take up the pace, while his colleague in a like manner cuts across to meet him.

Long runs, steady exercise, careful diet, and especially early hours of bedtime, are requisite to prepare for a severe Hare and Hounds match. The best "sprinter" is often nowhere at the end of a mile or two of heavy ground in a run of this sort, and nothing but pluck and stamina combined bring the leaders to their places of honor at the finish.

WALKING.

Boys seldom have walking races. The gait of a walking race is ungainly, and is more exhausting than a run of greater speed. The walker ties himself down to an action of limb which abandons all spring and impetus. In a run he flies through the air between the touch of alternate feet on the ground, and takes off with a spring from a bent knee. In a walk he must progress "heel and toe." The heel must touch the ground first, and one foot must always be on the ground, else the gait becomes a run. The knee must always be straight when the foot is put down and taken up. The chief art in walking is to "twist the hips." By twisting them at each step the stride is lengthened, and the leg carried forward by the swing of the loins, to the relief of the ordinary muscles which extend the leg.

DRESS.

With the exception of Hare and Hounds, for which we have already specified the most suitable dress, the costume to be recommended for athletic racing is as follows:—"Zephyr" jersey and cashmere "drawers" (which are, in fact, loose easy trousers cut short just above the knee-cap). They should be loose enough to allow the knee to bend freely, and not to hamper the extention of the leg in the stride. No braces, but a buckle to support them. They fit better round the waist if the top is worked in a waistband of itself, with *two* buttons, and a buckle to adjust the girth. A short

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sock, barely reaching to the ankle-joint, elastic, of knitted wool The shoe should be easy, no heel, the sole well covering the foot, and spiked. The spikes should be thin and sharp, so as to give a good footing, and yet not to stick in the path. No spike in the heel is best, and five spikes in the toes. In all short-distance running, the runner moves only upon his toes. The shoe should lace close round the instep, but should not pinch in any way. The athlete should keep well clothed in flannel wraps till the moment he is wanted to go to the post. On a chilly day it will greatly improve the play of his muscles if he can get some friendly attendant to stand behind him and chafe his calves to the last moment allowed.

In ordinary practice the runner may with advantage wear a woolen woven guernsey over his jersey, which he can peel off when he wants to run against time. He will find it convenient to have a pocket worked in the breast of his guernsey for his handkerchief, so as to be independent of his coat pocket, while taking his training runs. When he is only taking walking exercise, his flannel coat will not be out of place. It should be borne in mind that flannel is *the* attire for all violent exercise; that the body should never be allowed to chill afterwards; and that it should be well rubbed down, until the skin is clean and dry, before every-day attire is resumed.

WHAT TO ATTEMPT.

Each athlete has some strongest point. Many do not know what their best feat is. A man may run quarter-miles for ages, and be only second rate at them, and suddenly find that he is really first-class at a mile. The pupil cannot too soon find out where his forte lies, and devote himself only to that. Also, in his special distance, he should ascertain by trials against the clock, and finally trial horses, where to make his chief effort—beginning, middle or end of the course. No boy should attempt severe feats of endurance if his family are constitutionally delicate—at all events, until he has been examined and passed sound by a doctor. Nor if he feels palpitation of the heart, or coughs after a run, should he persevere in training himself for running.

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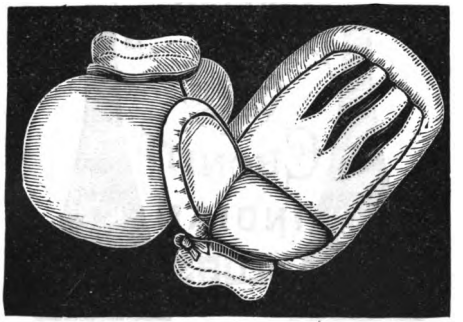
BOXING GLOVES.



We would call special attention to those interested in the manly art of self-defense, to our superior line of Boxing Gloves. We have arranged with the leading American manufacturers of these goods to make for us an extra quality of gloves, out of the very best material, and on the latest improved patterns. Contracting as we do, in very large quantities, we are enabled to offer our customers these superior gloves at comparatively low prices, and can recommend them as superior to any other glove on the market.

Each glove will bear our trade-mark to insure its genuineness, and will be known as "Spalding's Trade-marked Boxing Gloves."

PRICE LIST.

		Per Set of Four Gloves.
No. 10.	Boys' size, well stuffed, and tan colored palms	$2 50
No. 15.	Men's size, same as No. 10	3 00
No. 20.	Men's size, well stuffed and extra tan leather, palms and wrists bound with fancy leather	4 00
No. 25.	Men's size, same as No. 20; heel padded	4 50
No. 30.	" " same as No. 20; finer quality	4 50
No. 35.	Same as No. 30; heel padded	5 00
No. 38.	Fine Quality, strongly sewed and full padded, and strong tan leather palms	5 00
No. 40.	Superior Quality, same as No. 38, only finer made	5 50
No. 45.	Same as No. 40; heel padded	6 00
No. 50.	Kid Glove, with tan-colored leather palm	5 00
No. 55.	Kid Glove, with best buckskin palms	6 00
No. 60.	Finest Kid Gloves, with ventilated palm	7 00
No. 65.	Same as No. 60; heel padded	7 50
No. 70.	Chandler's Professional Kid Glove, for sparing sparring exhibitions, being small and compactly stuffed	7 00
No. 75.	Prize Glove; handsomest Boxing Glove made; large, and full padded; *fancy trimmed*	10 00

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INDIAN CLUBS.

In introducing our new Trade-marked Indian Clubs, we would call special attention to the perfect shape, beautiful ebony finish, and correct weight of each club. We select the very choicest timber for these clubs, turn them by hand, and work each club down to the exact troy weight, and this care in making, together with the beautiful ebony finish, highly polished, and banded in gold, with nickel-plated heads, makes them the most beautiful and desirable Indian Clubs ever placed upon the market. We purpose keeping these clubs up to the very highest grade, and to protect ourselves and customers against cheap imitations, our trade-mark will be stamped on each club, as represented in the above cut. The following very low prices will make these clubs very popular. With every pair of Indian Clubs bought direct from us, we will give Benedict's large chart on Indian club swinging, a valuable instructor to the amateur club swinger.

Prices of Spalding's Trade-marked Indian Clubs.

Weight.	Per Pair.	Weight.	Per Pair.
2 lbs	$1 50	3 lbs	$2 00
4 "	2 25	5 "	2 75
6 "	3 00	7 "	3 50
8 "	4 00	10 "	5 00

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108 Madison St., Chicago.

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WHITE MAPLE INDIAN CLUBS.

Greatly reduced prices on our first and second quality Indian Clubs.

Our first quality Indian Clubs are made of clear, hard maple, after the Benedict model, lathe polished, and first-class in every respect. These clubs are all turned by hand, and finished up in the natural color of the wood, with an ebonized band around the body of the club, and also ebonized knob, mounted with a large nickel-plated head.

Our second quality are made the same shape as the first quality, but of timber which is not suitable for the first quality clubs, and have some checks and knots. They have a varnish finish, and compare favorably with what other dealers will sell as a first quality club.

Weight.	1st Quality. Per Pair.	2d Quality. Per Pair.
2 lbs	$1 00	$ 75
3 "	1 25	1 00
4 "	1 75	1 25
5 "	2 00	1 50
6 "	2 25	1 75
7 "	2 75	2 00
8 "	3 00	2 25
9 "	3 25	2 75
10 "	3 75	3 00

WOODEN DUMB BELLS.

Polished maple of our own manufacture.

½ pound each per pair	$ 60
¾ " " "	60
1 " " "	75
2 " " "	75
3 " " "	1 00
4 " " "	1 25

These Wooden Dumb Bells are especially adapted for Ladies' Schools and Kindergartens.

IRON DUMB BELLS.

Any weight from 3 lbs. to 100 lbs., per lb., 6 cts.

SWINGING RINGS.

Made of three pieces of wood glued together, per pair	$ 75
Iron Swinging Rings, leather covered, 6 inch, per pair	3 00
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Made of Black Walnut, per doz $3 00

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4½ inch, per set of four	$ 75
5 " " "	85
5½ " " "	1 00
6 " " "	1 25

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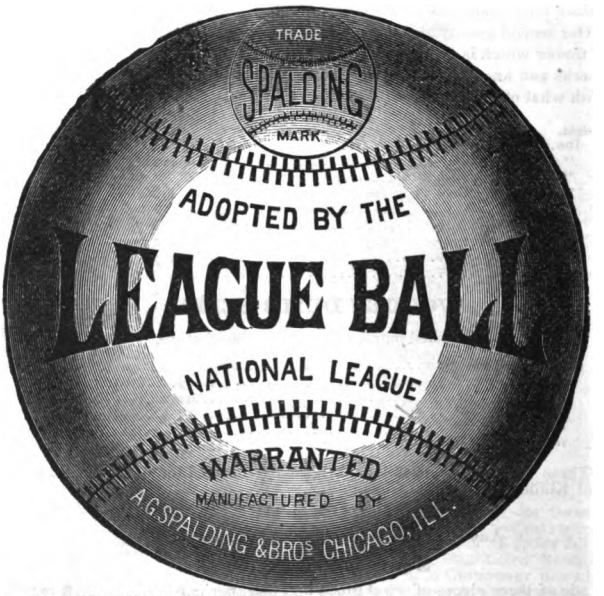
"Spalding's League Ball" enjoys the very highest reputation among the base ball players of America, as evinced by the fact that over 100,000 of these balls have been sold during the past three years. In every championship game played by League Clubs during the past five years, this ball has been used, and has given such universal satisfaction that it was unanimously adopted by the National League and Northwestern League as the official ball for 1883. By the new rules, in every match game played under League Rules, of which a record is kept, this ball must be used. It is made of the best materials, in accordance with the latest League requirements, and every ball warranted to last a game of nine innings without ripping or losing its shape. BEWARE OF CHEAP IMITATIONS. None genuine without our trade-mark on each box and ball.



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No. 1.	SPALDING'S OFFICIAL LEAGUE BALL, as adopted by the National League for 1883; each ball wrapped in tin foil, and put in a separate box, and sealed in accordance with the latest League regulations.....	$1 50	$15 00
No. 2.	SPALDING'S PROFESSIONAL DEAD, White or Red.....	1 25	12 00
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No. 4.	SPALDING'S AMERICAN CLUB, White.....	75	7 50
No. 5.	SPALDING'S KING OF THE DIAMOND, White.....	50	5 00
No. 6.	SPALDING'S GRAND DUKE, White.....	35	3 50
No. 7.	SPALDING'S BOY'S FAVORITE, White.....	25	2 50
No. 8.	SPALDING'S EUREKA, White.....	20	2 00
No. 9.	SPALDING'S RATTLER, White.....	15	1 50
No. 10.	SPALDING'S Boss, White.....	10	1 00
No. 11.	SPALDING'S NICKEL BALL.....	05	50

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CERTIFICATE FROM N. E. YOUNG, Sec'y of the Nat'l League.

I hereby certify that ***Spalding's League Ball,*** manufactured by A. G Spalding & Bros., of Chicago, has again been adopted as the official ball of the National League, and ***in all*** games played by League Clubs this ball must be used. I have no hesitation in pronouncing it the best ball I have ever seen.

Secretary of the National League.

I hereby certify that the "Spalding League Ball," manufactured by A. G. Spalding & Bros., of Chicago, has been adopted as the official ball of the Northwestern League, and must be used in all games played by the clubs of our League. I can testify that it was the best ball shown at our meeting.

Secretary of the Northwestern League, Chicago.

PRINCETON UNIVERSITY.

I hereby certify that the "Spalding League Ball," manufactured by A. G. Spalding & Bros., of Chicago, has again been adopted as the official ball of the American College Base Ball Association, and must be used in all games played by the clubs of the Association.

Secretary American College Base Ball Association.

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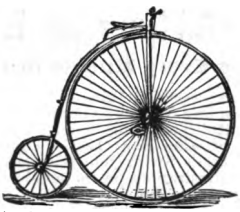

The Hecla Bicycle is the latest and most approved boys' and youths' machine now on the market. The wheels have steel wire spokes and flat iron tires. Front forks are made of solid malleable iron with steel handle rods, hollow tapered back bone, malleable iron hub, and solid steel axle, spring leather seat, no brakes, all main bearings are adjustable. In general appearance it resembles the high priced machines.

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1	28 in.	14 in.	23 in.	$7 00
2	32	14	25	9 00
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No larger sizes made.

PRICES WITH RUBBER TIRES.

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1R	28 in.	14 in.	23 in.	$12 50
2R	32	14	25	18 00
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We furnish with the Apparatus an Illustrated Manual of Exercise, giving full particulars about its use, pointing out and explaining many exercises and movements that are NEW and ORIGINAL.

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Three pairs of Dumb Bells with above machine. Extra Dumb Bells 6 cts. per lb.

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Parallel Bars, (adjustable to angle or height)	$10 00
Back and Stomach Roller	5 00
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PRICE LIST OF WALL APPARATUS.

Apparatus to stand close to wall, 2 ft. space, combining Chest Bars, Pulling Weights $15 00

Rowing Attachment (with Sliding Seat) and Spring Board for Wall Apparatus, extra 5 00

Note.—A more complete descriptive list of Gifford Bros. Apparatus sent to any address upon receipt of three cent stamp.

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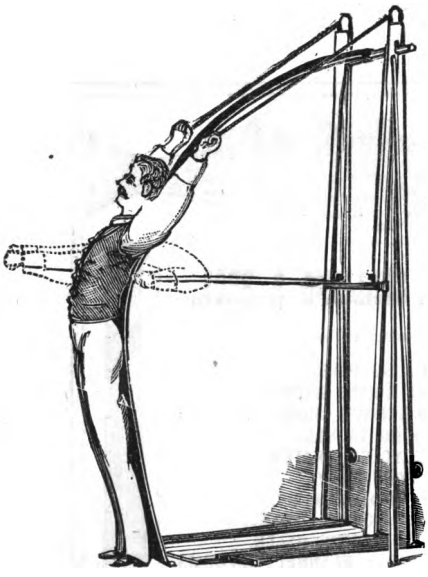
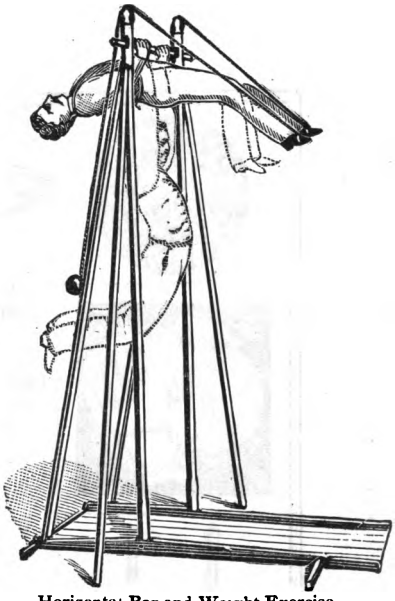


Curved Board for Back and Chest.



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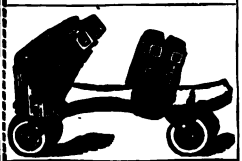

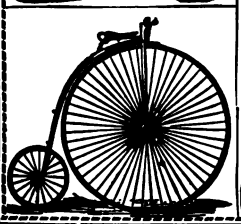

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